Masterpieces of Melody and Musical Art

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PARSIFAL ACT II. Parsifal and the Flower-Maidens.

MASTERPIECES OF MELODY

AND

THE MUSICAL ART

Containing Vocal and Instrumental Music with
Portraits and Biographies of the World's
Great Masters and Singers

ALSO

A HISTORY OF MUSIC

The Origin, History and Development of Various Musical Instruments. A Dictionary of Musical Terms. Stories of the Operas and Scenes from Famous Operas Reproduced in Water Colors

Selected and arranged exclusively for the students of the Siegel-Myers Correspondence School of Music by the faculty of the School

EDITED BY

NATHANIEL I. RUBINKAM, Ph.D.

. . . OF . . .

THE UNIVERSITY OF CHICAGO

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SCHOOL OF MUSIC

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PREFACE

"Music hath charms to soothe the savage breast,
To soften rock and bend the knotted oak."
—*Congreve.*

Rich indeed are they who have learned how to get happiness out of music, how to appreciate the poetry and sentiment of song, and to understand and enjoy the beauty, the grandeur and sublimity of its great and impassioned masterpieces.

Music enriches the mind, purifies the soul, expands the affections, softens the heartaches stimulates the imagination, and leads to a higher and nobler conception of life and its surroundings. The marvelous influence of music upon civilization has been felt by all nations. In the home, music is as necessary to the pleasure and happiness of the family as is food and raiment for their material comfort. Music is a refreshing spring by the wayside of life from which we may all draw pleasure, enjoyment, and permanent benefit.

In selecting the MASTERPIECES OF MUSIC contained in this portfolio, great care has been used to exclude every composition of doubtful and transient value and to choose only the most popular, beautiful and valuable compositions, both vocal and instrumental, of the Great Masters in music, past and present. The greater numbers of the selections are late copyrighted music found in no other collections and published hitherto only in sheet music form. This collection covers the widest possible range of choice and popular music of the day.

Its value is immensely increased by the SPLENDID GALLERY OF LIFE-LIKE PORTRAITS OF THE GREAT COMPOSERS, eminent singers, noted pianists and violinists with especially prepared biographical sketches of each.

We would call your particular attention to the beauty and simplicity of the STORIES OF STANDARD OPERAS and music dramas; their value from an educational point of view is in itself an important feature, as they have been specially prepared for this work by Dr. Rubinkam, the noted lecturer on grand opera and the drama. The beautiful colored reproductions of scenes from the great operas which accompany these stories will be of special interest to those who have never attended Grand Opera.

The book contains a PRONOUNCING BIOGRAPHICAL DICTIONARY, giving the date of birth and death of the Great Masters in Music.

Here will be found also a HISTORY OF MUSIC, telling in an interesting and instructive manner of its beginning, growth and development. The origin, history and development of various MUSICAL INSTRUMENTS, describing the various changes through which they have come down through all the ages of improvement, is an instructive section of the portfolio.

The student will here learn also to distinguish musical expression such as Grand Opera, Light Opera, Classical and Popular music, etc.

In the preparation of this portfolio, it has been our aim to present a work that would at once appeal to the intelligence and admiration of all classes of music-loving people. It is a library to which the pupil can go for information and inspiration, the musician for pleasure and recreation. In its appealing power the work is broad and educational, yet not technical.

The value of such a work in the home cannot be overestimated. It is a book which can be studied and restudied with much benefit by the children as well as by the parent or the musician.

To the students of the Siegel-Myers Correspondence School of Music this volume is respectfully dedicated with the hope and belief that it will enable them to spend many moments of lasting pleasure in the presence of those great minds whose noble thoughts, high ideals and devotion to the art have been the means of enriching the world.

SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC,
Steinway Hall, Chicago, Illinois.

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History of Music

Music is regarded as one of the Fine Arts. To the regret of the student, research but reveals the obscurity in which its early history is shrouded. In the works of ancient writers are to be found incidental comments on music, but from them no definite knowledge may be obtained with regard to the character of music itself. As Schulter has observed, "There can be no history of music as an art where no musical works of art exist." Upon the monuments of ancient Egypt are discovered harps, lutes and other musical instruments, together with groups of musicians, evidently singing, however crude the performance may have been.

Whether harmony was known to the ancients is still an unsettled question with historians. Many incline to the belief that the stringed instruments, as well as the double pipes blown by one mouthpiece, evidence a certain degree of harmonic perception. Pythagoras, the noted Greek theorist (600 B. C.), originated the notion of the "Music of the Spheres," which was supposed to be the sound given by the heavenly bodies as they passed each other in space, a sound so delicate, so subtile, as to be inaudible to the human ear. In Greece, too, we find Terpander of Lesbos, 670 B. C., who invented the stringed Kithara; Olympus who introduced the art of flute-playing, an accomplishment much practiced in Greece; and Tyrtæus, who was the prototype of the later troubadour or minstrel. While the Egyptians appeared to have enjoyed the music of their solo instruments alone, the Greeks preferred vocal music, using their instruments as accompaniments to the voice, or to a chorus of voices. In the ability of the flute players of Greece however, originated their ruin, for the tests in which they competed resulted in the sacrifice of their musicianship to technical feats alone.

Given over to the military spirit, Rome had no love for the gentler art of music until Nero gave it an impetus by affecting a high regard for its charm. Greek slaves, as singers and players, were employed by the Romans, an evidence of the small regard in which the latter held the art. It was not until the fourth century, when Ambrose formulated the then existent scales into the "Authentic Modes," that the definite history of music begins. From that time until the present day, a central idea in its progress is discernible to those who follow its development.

With Rome's decay, all the beauties of mythology and of the classics became dimmed. For a long period the hope of the progress of humanity was indeed dark. As the Christian Era dawned, there came a new factor in human progress and civilization, at first feeble in its influences, and slow in working out its mission. To none of the refined arts was the inculcation of the new religion destined to give more sympathetic or higher impulse, than to the art of music.

In the Catacombs of Rome, the early Christians chanted, in secret, their hymns of sorrow, in memory of St. Cecilia, the patron saint of music. Then, music was not only important as an essential part of worship, but it was the consolation of the captive and the persecuted. It was the soul-language, in which their suffering gave expression to the divine ecstasy which upheld them at the stake, on the cross and to death in the arena, to which a merciless cruelty con-

signed both old age and youth alike. Faith found expression in these songs of victory over death and the grave. St. Augustine in the 5th century attributed his conversion to the influence of music.

With the Middle Ages there came a great awakening, mainly along the lines of Church Music. Singing of hymns was introduced by Ambrosius in the 4th century. Aside from Church Music a vast deal of influence was brought to bear on the future of secular music by the Troubadours and Minnesingers who were wandering minstrels who chanted the stories and legends of the people and their times. It may here be said with some truth that they were the first to cultivate music from a pure love of the art. In the theoretical school, music was an accessory to the church, but with these minstrels of the people it was used as a means of earning a livelihood.

In the 9th and 12th centuries there appeared for the first time, what is known as part-music. Instrumental music was enriched by the rapid development of stringed instruments, organs and other keyboard instruments. We have today, however, no existing examples of any instrumental music of that period. In the 10th century came the innovation of calling notes by the first seven letters of the alphabet, as it is done today. The most flourishing period was that between the 14th and 16th centuries. During that time much was done in developing counterpoint (the art of placing notes in music so as to indicate the harmony of parts).

The hundred years between 1600 and 1700 was the century of reforms. The old habit of over-elaborating was laid aside and a return was made to the simpler style of the Greeks. Music and poetry were given an equal importance side by side. Then came what is known as the "Classical Period," included between the years 1700 and 1827. Here music reached the highest point of perfection in its history. During this time, flourished the great masters Bach, Händel, Gluck, Haydn, Mozart and Beethoven. All those forms of music which had been in vogue the century preceding, were now developed to their highest extent. New forms of instrumental music arose and became the models which are to a great extent followed by the musicians of today. Opera, too, was developed to its highest degree with respect to melody. Dramatic action and truth of expression, however, were left in the background.

The Oratorio was brought to its best results in the "Messiah" of Händel, and the "Creation" of Haydn. The Passion and Church Cantata found their greatest exponents in Bach. During these fruitful years instrumental music received an impetus through the efforts of the disciples of Bach, and Haydn. Various forms were perfected by Mozart and Beethoven, who produced many masterpieces of lasting value in every branch of music.

The present is known as the "Romantic Period." The tendency of these times is for "tone-painting"; in other words making music to represent distinct phases of emotion, even actual scenes and events. Today we observe on the program of an orchestral concert a complete story of the composition to be performed, and every detail of that story will be represented either in the instrumental combinations of the orchestra, or brought vividly before the imagination by the music. Another name for such music is "Programme Music." Instrumental composers are today working out freer forms, so that the barriers to the imagination which existed in the older styles of music, are now removed.

In Germany, especially, the song has reached its highest state of perfection. Through the herculean efforts of Richard Wagner, opera has taken on new meaning, new depth, and come to be of most vital dramatic as well as musical interest, taking the name of Music Drama.

Chief among the illustrious names of this period, are Weber, Schubert, Schumann, Mendelssohn, Liszt, Brahms, Chopin, Rubinstein, Grieg, Tschaikowsky, Wagner. Richard Strauss is conceded to be the most vital figure in music today, and one whose impress will be left on the future of the noble art.

In point of productiveness and number of talented composers, Russia at the present time stands foremost among the nations of Europe.

Musical Instruments

THE PIANO.

The piano-forte is the favorite and most essential solo instrument of musicians.

In considering the word itself, forte, loud, and piano, soft, with tones of the harp understood in the latter term, we can appreciate the musician's choice of this instrument for the expression of his musical thoughts.

In its present form as a "Hammer-Klavier," an instrument with hammers and key-board, it is not more than two hundred years old. However, in various forms the piano may be traced to remote antiquity. It is a development of all the stringed instruments struck with a plectrum or played with the fingers. As the piano's legitimate predecessor, tradition points to the Monochord, a primitive instrument with one string and a movable bridge. By degrees strings have been added; improvements in keeping with the progress of mechanical science have been made from time to time until today we regard the piano as a magnificent specimen of man's ingenuity.

The main idea of the key mechanism was derived from the organ, through the following steps: Monochord, spinet, harpischord and clavichord. In 1711 Bartolomei Cristofari, an Italian, first practically developed hammer action. The manufacture of the Clavier had its principal development in England.

To the constructions and improvements made by the manufacturers Steinway, Bechstein, Boesendorfer, Blüthner and Chickering we owe the present perfection of the piano-forte.

THE ORGAN.

It is a long way from the ancient Pipes of Pan, and the primitive bagpipes, to the organ as we know it today, yet from them has developed this, the largest and most powerful of our musical instruments.

As a rule the ancient organs were small with but few pipes, from eight to fifteen. In the second century B. C., Ctesibius, a Greek, had invented an organ, with air generation (by bellows) and air compression (by water), with a species of key-board. This was called a "water organ." During the ninth century organs were built in large numbers by the monks of Germany and France, for use in teaching singing. Organs built from the fourth to the eleventh centuries were easily mastered. From the thirteenth to the fourteenth centuries, however, physical as well as musical ability, was required for performance on the organs, in which the action of the complicated mechanism was exceedingly difficult.

In 980 A. D. there existed at Winchester, England, an organ with four hundred pipes and two key-boards. It was not until the fifteenth century that reed pipes were introduced, and today, with the pipes that have been added from time

to time, it is possible to reproduce wonderful orchestral effects in this solo instrument alone.

The greatest living organist is Alexandre Guilmant of Paris.

THE VIOLIN.

The construction of the violin reached its highest perfection in the 18th century. All attempts to surpass the master-creations of the Cremonese violin makers have resulted in failure.

Originally the violin was but a small imitation of its predecessor the viol. The credit of developing the violin to its present form is due the violin makers of upper Italy and the Tyrol, among whom are the family of Amati who labored through generations, the Guaneri family, and the most famous, Antonio Stradivarius.

The violin has been called the "King of instruments" and is second in popularity only to the piano. In its liquid tones every degree of emotion may be expressed by the masters. Among the greatest of the present day violinists are Joachim, Ysaye, Sauret, Sarasate, Kubelik and Petchnikoff.

VIOLONCELLO.

Soon after the present model of the violin had been perfected the master-makers of that instrument, constructed the bass instrument, on the same model, which is today known as the 'Cello. In 1550-1600 the Amatis, Maggini and other famous violin makers of upper Italy completed violoncellos which at first occupied only a subordinate place. They were principally employed for bass instruments in violin and flute sonatas. At this time they were not considered as a solo instrument. In the ensemble works of the 17th century the instrument indicated as a "Bass" is understood to mean the violoncello. The size of the sound-box, varied at first, and was generally larger than that of today. This was, however, definitely fixed by the great violin maker Stradivarius.

HARP.

In Egypt thousands of years ago there existed a stringed instrument similar in form to what is known today as the harp. The harp is therefore one of the oldest of stringed instruments. Among that class of instruments whose strings are plucked or picked with the fingers or struck with the plectrum, it is the largest.

Up to the beginning of the last cenury, it was extremely difficult to perform upon the harp, passages with modulations into different keys. This, however, was made easier through the improvements of Hochbrucker. In 1820 the double-action harp was invented by Erard of Paris. From a single instrument upon which it was impossible to play more than a few chords, the harp has developed into a complete solo instrument of wonderful mechanism and beautiful tonal qualities.

THE FLUTE.

At the ancient Olympic games, the flute was played to animate the contestants in their athletic sports. The instrument became very popular and its

playing was considered part of the education of the Grecian youth. About 400 B. C. this popularity received a slight check when young Alcibiades declined to play it believing the large mouthpiece would impair the beauty of his mouth. As he was a great leader in fashion, as well as in politics, his decision had a wide effect, and the well-to-do classes gave up flute playing. It came back into vogue, however, with the invention of a smaller mouthpiece.

In some Ionian cities, the human victims led to sacrifice were cheered on their march to the scene of the rites with music of flutes.

The Emperors Caligula and Nero were very fond of the flute and were clever performers. Another royal flute devotee and artist on the instrument was Frederick the Great of Prussia.

In 1832 Theobald Boehm first brought out the form of flute which is at the present day in general use.

THE CLARINET.

The clarinet, which is the most expressive of the wood wind instruments, derived its name from the old Italian "Clarino" or trumpet. It was practically invented in 1690 by Johann Christopher Denner of Nuremburg. Although (in France) there was an older instrument somewhat resembling it which was known as the "Chalumeau."

Through the efforts of Stadler, Müller and Klose by means of a partial application of the Boehm flute mechanism, the clarinet has reached a remarkable state of perfection. Upon it pure playing in all the keys is possible. The art of performing upon this complicated instrument is regarded as difficult to accomplish.

THE TROMBONE.

The trombone derives its name from the Italian, meaning "Great Trumpet," and belongs to the trumpet family of brass wind instruments. It originally came from the Roman "Buccina," a long straight tube, which was afterward arranged in folds, to make it more convenient to handle. This change, from the straight tube was introduced at the close of the Middle Ages.

In its present shape the slide-trombone was first introduced in the 16th century. The use of the slide is to lengthen the sound tube and thus deepen the tone. By means of the slide the player has full command over the range and purity of the tone.

THE MANDOLIN.

The mandolin is descended from the lute family. Its history therefore until recent years is identical with that of the lute. The lute is one of the oldest known instruments. Representations of the lute have been exhumed from the tombs of ancient Egypt. It was a favorite instrument with the Arabians, through whom it reached Spain and lower Italy. In the 15th and 16th centuries it became extremely popular in all countries of Europe. But in the 17th and 18th centuries it gradually passed into disuse and was succeeded by the mandolin, which is smaller in size and has fewer strings.

Up to quite recent times the mandolin was used in Italy principally for playing the melody of songs, with guitar accompaniment. Its possibilities for musical worth and artistic effects were little known until the last decade. After being introduced into America by the "Spanish Students" about twenty-five years ago its popularity spread rapidly. In modern mandolin playing many charming effects are produced by playing both melody and accompaniment on one instrument at the same time, and also by introducing harmonies and chord passages.

Mr. Samuel Siegel, among other prominent American artists, has done much toward bringing the mandolin to its present high standing as a musical instrument, through which the message of musical genius may be delivered to the world.

THE BANJO.

The forerunner of the banjo of today was brought to this country by negro slaves from Africa. Originally the banjo was a large, long-necked gourd, with a stick or stall, on which were stretched four horse-hair strings. Joel Walker Sweeney, an American musician, while traveling through the South with a wagon circus, saw the primitive instrument and immediately commenced its improvement. The first thing he did was to substitute for the gourd a tambourine which he made out of a meal sifter covered with an old sheepskin.

Several modifications and improvements followed, but it was not until he added the fifth or thumb-string, that the real banjo of American minstrelsy was first produced. The instrument has since grown to great popularity. Sweeney often performed before Queen Victoria. He died in 1860 and was buried at his native home at Appomattox, Virginia.

Of recent years great strides have been made in banjo playing. Among the greatest of its exponents are the American artists, Frederick J. Bacon and Alfred A. Farland, who with perfect technical facility and musical effect play many of the standard musical works including transcriptions of recognized violin classics.

GUITAR.

The guitar belongs to the family of stringed instruments. It is of Eastern origin, being introduced into Spain by the Arabs. It was introduced into Spain and Italy in the 16th century. Originally it had only four strings, subsequently increased to five, but in 1790 its power was greatly augmented by a German instrument maker of the name of Cetto who added a sixth string to the five already in use.

The guitar was brought into England by a noted composer and player, Ferdinand Sor, a Spaniard, whose music is today much used by those who study the instrument seriously.

Much beautiful music has been written for the guitar and when in the hands of an artist the instrument is capable of producing some of the most pleasing and delicate tones imaginable.

Among the most prominent artists now living may be mentioned the name of Wm. Foden, an American, whose remarkable skill in playing seems to have exhausted the possibilities of the instrument.

Fidelio

TEXT BY SONNLEITHNER, FROM THE FRENCH OF BOULLY'S "LEONORE OU L'AMOUR CONJUGAL."

MUSIC BY BEETHOVEN.

STORY OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

Beethoven's fame rests upon his Symphonies. His single opera, "Fidelio," however, is an enduring monument to his genius, and an essential link in the evolution of the German Music-Drama. It shares with Weber's "Freischutz" as an inspiration of the youthful Wagner. Beethoven first decided to set the Leonore theme to music on hearing a French operatic version of it by Paer in Vienna. Beethoven's treatment has superseded all the various previous interpretations.

He wrote four overtures, and the text, at first of inordinate length, underwent revision. The third overture, the one commonly used, is one of the most famous musical compositions in existence, and the "Fidelio" Opera one of the sacredly treasured legacies of German genius.

The scenes of "Fidelio" are laid in a Spanish State Prison near Seville. Pizarro is its despotic, brutal governor. To avenge a nobleman, Floristan, for exposing his villainy, he has succeeded in confining his victim in a subterranean dungeon of the prison, giving out that he is dead, to conceal this deed from Floristan's old friend, the State Minister of Seville. At the time of the drama, Floristan has already languished in the prison for two years. His noble wife, Leonore, has a suspicion of foul play, and, with the hope of discovering the mystery, she has disguised herself in youth's garb, and obtained a position as assistant to Rocco, the honest, unsuspecting jail keeper. In the six months since her employment she has ingratiated herself in the favor of the jailer, who has no suspicion of her identity. Marzelline, Rocco's jocose, sprightly daughter, has become infatuated with the genteel and attractive newcomer, much to the discomfiture of her rustic suitor, the porter, Jaquino.

ACT I opens with a bit of comedy in which Jaquino presses his suit with Marzelline against her inclinations toward the young Fidelio. Marzelline, alone, lets us know her soul's absorption in her new hope, in the aria, "O wär ich schon mit Dir vereint!" Leonore, in order to promote her cause, does not oppose the natural development of affairs, and the credulous Rocco takes the marriage for granted, giving his views as to the part which money plays in domestic happiness in the humorous aria, "Hat man auch nicht Gold beineben." Fidelio, thus ingratiated, obtains permission to penetrate into the underground dungeon. Here Pizarro has ordered Rocco to open an old cistern into which Floristan, after being dispatched, may be thrown, in order to escape detection in the unexpectedly announced visit of inspection by the State Minister. Before this terrible experience, however, Fidelio is allowed to open the doors of the upper cells, and she scans each face, to see if perchance she may discover her husband, as the victims, for a short respite, breathe the free air of the courtyard. The "Chorus of the Prisoners," as they greet the light and for a few moments bathe in its atmosphere, "O welche Lust, in freier Luft," and also the Finale as they are ordered back to their cells by Pizarro, "Lebtwohl, du warmes Sonnenlicht!" are replete with deep emotion, and are masterpieces of tonal coloring.

ACT II. In the subterranean dungeon. Floristan, the shadow of a man, languishing like a phantom chained to a couch of rock, utters his lament in the Aria: "Gott welch ein Dunkel hier! O grauenvolle Stille!" Also Leonore-Fidelio as she descends with Rocco into the dark chamber intones its horrors: "Wie kalt ist es in diesem unterirdischen Gewölbe!" When she comes to recognize the form of her husband and that he still lives, she dares not betray her intense feeling, but must assist in opening the cistern intended for his burial. As she revives him with a little bread and wine, she hears his aria of gratitude: "Euch werde Lohn in bessern Welten." Realizing the crisis, Fidelio prays: "O Gott, gieb mir Muth and Stärke." As Pizarro, who has descended into the dungeon, is about to give his victim his death stroke, Fidelio throws herself between the drawn dagger and her husband and cries: "Töte erst sein Weib" (First kill his wife). The villain starts back in terror before the drawn pistol of Fidelio. He is dumbfounded, as the mystery is solved and his infamy exposed. Rocco, also confused, accepts the situation as gracefully as his rude nature allows. His expected "son-in-law" is the heroine—the wife of the saved nobleman of Seville. (Quartette in the Prison: Fidelio, Floristan, Pizarro and Rocco.) A trumpet fanfare is heard. Jaquino announces the arrival of the State Minister. As Pizarro is dragged away, Floristan and Leonore have moments of recognition, explanation, ecstasy. (Duet: "O namenlose Freude.")

Scene transition. In the court of the Prison the State Minister greets his friend, long thought dead Floristan. The culprit Pizarro is led away between two soldiers. Leonore loosens the chains from the wrist of her husband. Marzelline, seeing her bright dream of "Fidelio" vanish, accepts the situation and her Jaquino again. (Final Chorus: Praise of Leonore's wifely heroism and devotion.)

Aïda

TEXT BY A. GHISLANZONI. MUSIC BY VERDI.

FIRST PERFORMED AT CAIRO, EGYPT, 1871.

STORY OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

Aïda, the heroine, is the daughter of the Ethiopian King Amonasro. In a war with Egypt she was captured and held as a slave at the Egyptian Court at Memphis. Here her charms win the heart of the young nobleman, Radames, of whom, however, the King's daughter, the Princess Amneris, is secretly enamoured.

In ACT I, Radames is led by the Chief Priest, Ramphis, to hope that the Goddess Isis will designate him as the Egyptian General for a new invasion of the Ethiopians. He thirsts for victory and fame for the sake of Aïda, whom he hopes to lead back to her own land for which she sighs. Amneris, the princess, soon discovers that she has, in the Ethiopian slave girl, a rival in Radames's affections. On the other hand Aïda has a severe struggle in her heart between her love for Radames and her country, and cries to the Gods for pity, as she sees the glad procession of King, priests and folk march into the Temple of Vulcan (Phtah), where the hero is endowed with the holy sword which shall slay her people.

ACT II. Amneris is restless amid the luxuries of her boudoir, and becomes more and more convinced of Aïda's rivalry.

At the hero's gorgeous triumphal return, and royal reception at Thebes, Amneris requires her hated rival humbly to follow her, and to stand upon the throne steps, while, as a Pharaohic princess, she herself sits at the King's left hand. Radames, the conqueror, promised by the King the fulfilment of any request, asks that the Ethiopian prisoners be led in review before him. Aïda discovers her father, the Ethiopian King, disguised in an officer's uniform. The slave-girl's excitement and recognition bring Amonasro to the attention of the King, who is besieged on the one hand for pity for the prisoners, warned on the other hand by the suspicious Egyptian priests against too much mildness. Amneris is enraged as she observes Radames's eyes resting alone upon Aïda. At the insistence of the priests, the King holds Amonasro and Aïda as hostages, setting the other prisoners free. As further homage to the victorious general, he is given the hand of Amneris, which meant the heirship to the Egyptian throne. The Princess now looks triumphantly upon Aïda's rivalry as ended.

ACT III. In the temple of Isis, half enveloped with the foliage of the Nile bank, the Priest Ramphis and the Princess, on the eve before her marriage, are bowed in prayer before the shrine of the powerful divinity.

Outside the temple Radames, in a rendezvous with Aïda, reveals to her his plan to put off his marriage, go out to meet a fresh invasion of the Ethiopians, and after a new conquest, ask *her* hand as his reward. To this Aïda projects a still bolder step, to which she has been instigated by her father, who even now is concealed in the foliage to know the outcome. She must flee Amneris's revenge. Will he not flee with her? In her fatherland shall spring up for him a new fortune in her love. After a moment's convulsive struggle, love conquers all scruple. Fatherland, throne—all give way before his passionate decision to flee with her. As Aïda inquires how they may find their way past the Egyptian army, the General thoughtlessly betrays the contemplated movements of the troops, by the Napata Ravine. In exultation Amonasro springs from his concealment. He has an important military secret! When Radames now for the first time learns that Aïda's father is the Ethiopian King, he sinks in dismay. He has betrayed his country. The scene has also been observed. The General is charged with treachery by Amneris, priests and guards who issue from the temple. Radames protects the princess from the drawn blade of Amonasro, who then drags Aïda away and disappears. Radames, without resistence, surrenders himself to the high priest.

ACT IV. In the royal palace, the princess seeks in vain to save the hero from his fate. He has one desire alone, that Aïda may find her longed-for fatherland. Though Amneris's love is unrequited, she mourns her part in the arrest of the hero. She pleads with the priests in his cause, and when, with inexorable cruelty, they condemn the prisoner to a living death, her rage and condemnation of the "ministers of heaven" reach the utmost limits of human passion. The hero will not deign to offer a plea of defense. Without Aïda life has for him no further charms.

Scene transition. Radames is led into the subterranean vault of the Temple of Vulcan (Phtah), where he shall be entombed to await lingering death. Resigned to his terrible destiny, he thinks only of Aïda, and sings the hope that she may be spared his fearful fate. But to his amazement the Ethiopian appears, lifting herself from the further corner of the tomb. She had stolen into the tomb to which he was doomed and there in the arms of her lover will breathe out her life. Radames seeks to change her determination, but already her weakening imagination sees the death angel, the open portal and the union in immortal love. While the priestesses with mystic dances call upon Phtah, the Almighty One, and strew the vault covering with flowers and palm branches, below, the lovers, in living death, take farewell in the duet: "Adieu, O Earth, Thou Vale of Tears."

Story of Lohengrin

By Nathaniel I. Rubinkam, Ph.D

"Lohengrin" was the last of Wagner's works which the author and composer called a Romantic Opera. It forms the transition to his Music-Dramas proper. It was first performed at Weimar on Aug. 28, 1850, under the direction of Franz Liszt.

According to the medieval legend the knights of the Holy Grail were sent out from the Grail Sanctuary on Monsalvat to defend the innocent on earth.

In the FIRST ACT, Lohengrin, Knight of the Grail and Knight of the Swan, lands on the banks of the River Sheldt near Antwerp to champion the cause of Elsa of Brabant.

King Henry of Germany is at Brabant to enlist his subjects against the hostile Hungarians. He has found the Duchy in turmoil and is seated under the Oak of Judgment to settle a political fued. The two minor children of the late Duke of Brabant, Gottfried and Elsa, have been left in the guardianship of a noble, Count Frederick Telramund. The Count has sued for Elsa's hand in marriage, but being rejected, has married the pagan princess, Ortrud. Gottfried has mysteriously disappeared and Telramund, incited by the demonic Ortrud, brings accusation against Elsa of having murdered her brother, in an excursion in the forest, in order that she might obtain the throne. The truth is that Ortrud by her magic arts had transformed Gottfried into a swan and used these treacherous means to gain the dukedom for her husband.

Telramund further accuses Elsa of coquetting with an unseen hero whom she desires to place upon the throne. Elsa is summoned, and instead of attempting to answer the charges, declares herself willing to submit her case to a divine judgment, and, as her champion, chooses a knight who had appeared to her in a dream. She describes her prayer and her vision in the plaintive song beginning:

"Lonely in days of sadness."

She falls upon her knees in ecstasy, and prays that God may send her champion. At the command of the king, Telramund comes forward for a duel with the hero whom Elsa invokes. The miracle occurs only after repeated supplication. Then amid the astonishment and wonder of all, the figure of the silver-mailed knight approaches in a swan-drawn boat. On the strand he bids adieu to the swan in tender song, greets the king, and asks Elsa if she will have him for her champion; and touched by her beauty, he asks her hand in marriage. The princess kneels to him in absolute surrender and devotion, and repeatedly promises to obey the condition which he is obliged to make, not to inquire his name or whence he came. Lohengrin, in a short combat, fells his adversary, but spares his life. Telramund writhes in despair and Ortrud in revenge, while Lohengrin and Elsa, rejoicing in each other's love, are borne off in triumph.

In the great SECOND ACT, Ortrud develops her dark conspiracy to incite Elsa to put the forbidden question to her champion. Here occurs the beautiful *Balcony Song* of Elsa and Ortrud's great monolog. A subtle doubt is dropped into Elsa's soul which is later to bear its fatal fruit. For the present the Knight of the Swan is hailed guardian of Brabant. Telramund and Ortrud are defeated in their attempt to hinder the bridal procession. Elsa, again attacked, flees for refuge into the arms of her lover and to the now famous *Wedding March* the procession enters the cathedral to the marriage altar.

THE THIRD ACT brings the temporary triumph of Ortrud's conspiracy. Lohengrin and Elsa are alone in the bridal chamber. The recessional *Wedding March* dies upon their ears. With the bliss of their mutual love, there arises in Elsa's heart the irresistible desire to know the secret of her lover's name and origin. In spite of Lohengrin's ardent protests, the fatal question bursts from her soul. Telramund rushes in to give the hero the wound which, according to the legend, would disarm him of his power. Lohengrin fells his enemy The women bear the fainting Elsa away to the Oak of Judgment, where Lohengrin will reveal himself.

By a *Scene-transition*, we are again on the banks of the Sheldt. Lohengrin before the King, Elsa and the people, in an exalted song, makes himself known. He is a Knight of the Grail and son of Parsifal. He reveals also the condition that a knight of the Grail must depart as soon as his secret is known. He takes tender leave of Elsa as the swan boat approaches which shall bear him thence. He commits to her his horn, his sword and his ring to be the possessions of her restored brother. He advances to the river's brink. Ortrud believes now that her triumph is complete. But as the hero undoes the chain from the neck of the swan, it sinks, and in its place appears Gottfried, Elsa's lost brother. Ortrud sinks down with a bitter cry. Lohengrin presents the young prince to the king and folk as heir to Brabant. Elsa is overjoyed at the restoration of her brother, but she sinks lifeless as she sees her champion depart upon the waves, in the boat drawn by the dove of the Grail.

Lohengrin's mien is one of sadness. He has performed his mission in his defense of Elsa's innocence, but by his demand he has separated himself from the human love which he craved, and left it wrecked upon the strand. "Lohengrin" strikes the darkest note in the Wagnerian drama, as it closes without a solution. Yet it is one of the most popular and enduring because of the depth of its human sympathies, and the charm of its music.

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THE MINNESINGERS TANNHAEUSER THE LANDGRAVE ELIZABETH

TANNHAEUSER ACT II. The Singers' Contest.

The Rhinegold

TEXT AND MUSIC BY RICHARD WAGNER.

STORY OF THE DRAMA

BY NATHANIEL I. RUBINKAM, PH. D.

"The Rhinegold" is an introduction or fore-evening to Wagner's Trilogy of "The Ring of the Nibelung." It describes the origin of the curse of the Gold, which was to result in the downfall of the old regime of ambitious gods and aboriginal races, to make way for a new humanity.

As a symbol of world-power the Gold passes successively into the hands of the races which represent the three types of force: the Nibelungs or Metal Workers, the representatives of intellectual might and cunning; the Gods, of the power reposing in authority; the Giants, of brute force, of the power of the club and the fist.

In the FIRST SCENE, Alberich, the Nibelung, obtains the Rhinegold. The three Rhine-daughters, elemental spirits who guard the treasure, sport about it in the crystalline waves, unconscious of the peril to which it is exposed. From the depths of Nibelheim, the dwarf Alberich has climbed up and seeks to catch one of the graceful nymphs. The nixies, off their guard, reveal to the dwarf the forbidden secret, that whoever could mold the Gold into a Ring should have unlimited power over the world. They further unfold that only he who renounces love can obtain this magic power to convert the Gold into the Ring. In Alberich avarice exceeds love. He has no scruples in renouncing love. He seizes this opportunity to snatch the treasure and descends into the deep, leaving the horrified maidens to bewail the loss of the Gold.

By a Scene transition without a break in the music, we are transported to the heights of the Rhine, a charming region. Fricka arouses her spouse Wotan and points the high God to the opposite summit where appear the towers of Walhalla which the Giants, Fasolt and Fafner, have built in a night. But she reproves Wotan soundly for the contract he has made with the Giants, in Rune characters upon his spear, to reward them with the lovely Freia, whose sacred apples preserve the Gods in eternal youth. The Giants appear to claim the Goddess. In vain do Froh and Donner attempt to protect the beautiful divinity from their grasp. Loge, the Fire-God, the Mephistopheles of the drama, offers a solution. He tells of the Rhinegold which Alberich has captured and the magic power which a Ring molded from it may possess. The Giants listen covetously to the story, and engage to take the treasure as pay for their labor. They snatch away Freia, but will return her, provided by evening Wotan has procured for them the Rhinegold. With the Goddess' absence the youth of the Gods departs, they grow pale, and Wotan decides to descend with Loge to Nibelheim to the cave of the Nibelung.

SCENE III. The Gold has turned Alberich into a relentless despot. In the subterranean smithy, resounding with clanging anvils, the dwarfs have been driven to forge a heap of precious metal. Mime, a brother Nibelung, has been compelled to forge a magic Tarncap, capable of rendering the wearer invisible or of transforming him into any desired shape. A ring has been made of the Rhinegold, which gives its possessor world power. But Wotan, with Loge's help, succeeds in outwitting the wily Alberich who proudly exhibits to them the power of the magic Tarncap. In the momentary shape of a very small toad, he is captured. He is brought into the heights of the Gods.

In SCENE IV, Wotan forces Alberich, now in his power, to give up the treasure which he had forced the Nibelungs to weld, also the Tarnhelm and the Ring. As the Ring passes from the hand of Alberich, it receives the Niebelung's curse. It shall bring ruin and death to all who possess it. This curse inheres in the Ring to the end.

In SCENE V, the Ring passes from the hand of Wotan to the Giants. Wotan resigns first the Hort (the heap of gold), then the Tarnhelm, but no entreaty can move him to surrender the Ring. The Giants threaten finally to disappear with their prize, except this last talisman be thrown into the heap, through a chink in which Freia's form can still be seen. The Gods appeal to Wotan. Finally Erda, the primeval wisdom, ascends and warns the God against the Ring, and foretells the "Götterdämmerung." With a fearful soul-struggle Wotan finally throws the Ring upon the heap. The Giants quarrel over it. Fafner kills Fasolt, the first fulfilment of the curse upon the Ring. Wotan is deeply moved. He determines to descend to the primordial Goddess, to force her through love's magic to yield up the secret as to how he may avert the Götterdämmerung, as foretold in Erda's prophecy.

But Fricka points him to the glittering walls of Walhalla. Donner and Froh have scattered the storm cloud and thrown a rainbow across the valley, to the distant heights. Wotan leads the procession of Gods over the rainbow bridge to Walhalla, the stronghold from which he will try to ward off the fate of the Gods.

From the deeps below rises, in tones of melodic pathos, the lament of the Rhine daughters at the loss of the Rhinegold.

The Valkyrie

FIRST EVENING OF THE TRILOGY OF "THE RING OF THE NIBELUNG."

TEXT AND MUSIC BY WAGNER.

STORY OF THE DRAMA BY N. I. RUBINKAM, PH. D.

Wotan, in order to ward off the doom of the Gods, woos the Wisdom-Goddess Erda, and brings forth a troop of warrior maids, who shall serve him in Walhalla, and do his will. Brünhilde is the chief Valkyrie, Wotan's favorite warrior maid. She becomes the heroine of the Trilogy. Wotan has as a chief foe, Alberich, the Nibelung, who thirsts for revenge and repossession of power. Erda has taught Wotan that should the Nibelung regain the treasure he would threaten the race of the Gods. He must therefore, if possible, win back the gold. But Wotan is bound by his contract with the Giants. As a God he dare not contend for the lost prize. He therefore descends to earth, takes human form and becomes the father of the Volsung race out of which shall spring the redeemer. He has twin children, Siegmund and Sieglinde.

Siegmund is brought up by his father to endure hardships in the forests of the wild Neiding race, whose chief marauder is Hunding. Siegmund's mother is slain, his sister Sieglinde is carried off by the robber. His father, becoming separated from him, believes him to be the promised hero who without his protection was to grow up in danger and distress, and from his own impulses win the ring and give it back to the Rhine daughters. At the marriage feast in Hunding's hut, where the robber has forced Sieglinde to be his housewife, the one-eyed Wanderer enters, and to the astonishment of the guests thrusts his sword to the hilt into the trunk of the great ash tree around which the rude dwelling was built, and declared that only a hero would be able to draw it out. Receiving a sign from Wotan (the Volsung), Sieglinde kept the secret in her heart. Time passed and no one was found able to pull out the mysterious weapon.

In a night of storm, Siegmund, weaponless and exhausted, finds refuge in a hut which proves to be the dwelling of his chief foe. Sieglinde is alone, and revives the stranger who has fallen down upon a couch by the hearth. Hunding on his return becomes suspicious as to the person of his guest, as the hero tells the story of his adventures. He grants him the guest-right of a night's lodging, challenging him to meet him in combat in the morning. But Sieglinde, with a premonition of the hero promised by her father, mixes a narcotic in the robber's drink, and while Hunding is in deep sleep, steals back to the visitor and reveals to him the secret of the sword. The storm without ceases. Through the open door the streaming moonlight blends with the love of recognition and devotion. (Siegmund's Love-Spring Song). The hilt of the sword is again lighted by the live coals of the hearth. The hero rushes and with a mighty grasp wrenches the blade from the tree. Brother and sister in an ecstacy of love and joy fall into each other's arms.

ACT II. At the base of the rock-summit where the struggle is to take place, Wotan meets his favorite Warrior-Maid Brünhilde, and commissions her to lend her aid to the Volsung. The Valkyrie with the wild, jubilating Valkyrian call "ho-yo-to-ho" ascends the steep pathway to the place of combat. In the meantime Fricka, the guardian of marriage, the spouse of Wotan, approaches in her goat-drawn chariot and demands the punishment of the brother-and-sister lovers. After a long inner struggle Wotan yields. He calls Brünhilde back and reverses his command. She must turn the combat in favor of the robber. Brünhilde endeavors to change the All-Father's mind again, but he storms away in rage. She now announces to Siegmund his death, and offers to bear him to Walhalla. But the hero scorns the abode of the Gods without Sieglinde. They will rather die together. Brünhilde now determines to protect the hero in the combat in spite of Wotan's command, believing that in this she is fulfilling his better will. When, however, she attempts to shield Siegmund, the wrathful God interposes. Siegmund's sword breaks across Wotan's outstretched spear, and he is felled by Hunding's blade. Brünhilde hastens Sieglinde away on her horse Grane, while Wotan, deeply agitated at the tragedy, stretches the robber dead upon the ground.

ACT III. The Warrior Maids with their heroic call "ho-yo-to-ho!" assemble upon the rocky summit and await in anxiety the coming of Brünhilde. The Wish-Maiden arrives with Sieglinde and begs her sisters' protection from the wrath of Wotan. Brünhilde enspirits the despairing Seiglinde by the revelation that she is to be the mother of a hero of the Volsung race, and bids her flee far away to the wood of Fafner. She gives her the pieces of the broken sword which she shall sacredly preserve.

As Sieglinde disappears, the storming All-Father arrives to punish his disobedient child. He dooms Brünhilde to a long defenseless sleep upon the rock, to be the prey of any man who may awake her. He is, however, deeply moved at the beloved Valkyrie's touching pleas for grace. She has but fulfilled his secret wish. She has preserved the Volsung race from whom the hoped-for hero shall spring. He consents to surround her sleeping place with a girdle of fire through which only a worthy hero could pass. As he lays her to sleep and places upon her form the shield and helmet, he sings the "Wotan's Farewell." He kisses away her divinity. He has banished her from the circle of the Gods, but she has won his heart. At his bidding the Fire-god's Magic surrounds the rock where she sleeps, with a wall of flame, through which only the hero who knows not fear may press and awake her.

Siegfried

MUSIC DRAMA IN THREE ACTS.

SECOND DAY OF THE TRILOGY, THE RING OF THE NIBELUNG.

TEXT AND MUSIC BY WAGNER.

STORY OF THE DRAMA

BY NATHANIEL I. RUBINKAM, PH. D.

Sieglinde, guarding the two pieces of the broken sword, has fled to the forest of Fafner. Here she has given birth to a son, whom she called Siegfried, according to the word of Brünhilde. Dying, she left the child, together with the sword fragments, to the Nibelung dwarf, Mime, who had cared for her in her distress. Mime's smithy was hard by the cave of Fafner, before which the giant, in dragon-form, guarded his treasure, and about which lowered the expectant Alberich. Mime is as cunning as he is cowardly. He looks upon Siegfried's quick growth with anxiety, but he hopes to be rewarded for his training of the youth by regaining the ring, after the hero has captured it from the dragon.

ACT I. Mime tries in vain to make a sword which the young hero cannot break by a single stroke on the anvil. Siegfried with excessive energy, delights to terrify the dwarf by a bear which he leads in from the forest, derides his latest attempt at sword making, dashes away his offered refreshments, wonders how he has been taught to endure the hideous dwarf, than whom fish, bird, all nature, is so much more agreeable. To his questions, Mime at first declares he is his father and mother both, but as the young hero seizes him by the throat, he relates the story of Siegfried and Sieglinde, and shows him the pieces of the broken sword.

Despairing over the new task to which now Siegfried has set him, of welding the sword Notung (Necessity), the dwarf is visited by the Wanderer (Wotan) who reveals to him that only the one who has never learned *fear* can weld the sword, and that by it the dwarf shall lose his head.

Delighted with the idea of a new adventure, Siegfried himself joyously files and welds the two pieces of the sword. (Siegfried's Welding Song, "Notung! Notung!" etc.). In the meantime Mime compounds a poisonous draught which he intends to offer the hero when exhausted by the combat with the dragon, then kill him, seize the ring and secure lordship of the world. The hero swings the newly welded sword above his head in triumph, and to try its strength, with a masterly stroke cuts the anvil asunder.

In ACT II. Siegfried slays the Dragon. Before the new exploit, the young hero comes into closest communion with nature in the Waldweben (Shimmering forest) scene. He attempts to imitate the voice of birds through a whistle whittled from a reed. He now uses for the first time a horn which Mime had made him. The horn-call arouses Fafner, the dragon, whom he slays. The Dragon's blood on his finger, touching his lips, opens his comprehension of the language of a Wood-bird which counsels him to seize the Tarnhelm and the ring. The blood also opens his eyes to Mime's plot. As the dwarf cringingly approaches the hero with the potion, he is slain by the sword, according to the word of the Wanderer, and his body is thrown in the cave of Fafner.

Again the wood-minstrel instructs Siegfried, this time as to the glorious woman, Brünhilde, who sleeps upon a distant high rock encircled by flaming fire. Only he could pierce through it who had not learned fear. With excessive delight in this newest, highest exploit, the hero follows the wood-bird's leading through the winding paths of the forest outward toward Brünhilde's rock.

ACT III. Wotan (the Wanderer), who has observed the events in the Fafner wood, sees now in Siegfried the hero who, with Brünhilde, will complete the world's redemption by restoring the Ring to the deeps of the Rhine. The All-father again evokes the primeval mother of wisdom, and tells her his will. He is now willing for the Götterdämmerung, the end of the gods. In fact it is his wish. He will resign his inheritance to the coming Siegfried. As the hero, led on toward Brünhilde's rock by the wood-minstrel, approaches, Wotan pretends to obstruct his path by the spear on which Sigmund's sword had once been broken, but now with one stroke of the re-welded sword, Notung, the shaft of world ash the symbol of Wotan's power, is cut asunder. The Wanderer disappears in the darkness.

The dull flare of light which lay along the mountain side, now increases into a brightly glowing flame. With his horn-call Siegfried presses on through the girdle of magic fire which encloses the Brünhilde summit. When the red clouds which fill the scene clear away, we see the Warrior-maid locked in the magic sleep under the lime tree, even as Wotan had laid her down at the close of the "Walküre" drama. In ecstasy Siegfried views the charming scene from the summit of the rock in the background. He discovers first the Walküren horse, Grane, then the sleeping figure of Brunhilde. As he removes the helmet, and coat of mail, and beholds the form of the sleeping maid, he for the first time learns fear. He gradually regains his heroic courage. His kiss awakes the beautiful Wishmaiden from her long sleep. When Brünhilde learns that she has been awakened by the hero whom she had hoped might find her, she joins Siegfried's rapture, and the drama closes with one of the most glorious love-duets in the Wagnerian music-poesy.

Parsifal

TEXT AND MUSIC BY RICHARD WAGNER.

SKETCH OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

Wagner entitled his crowning work a "Bühnenweihfestspiel"—a "Stage-consecrating-festival-play." It was first produced at Bayreuth on July 26, 1882.

Wagner's chief literary source for this music-drama was the thirteenth century epic poem, "Parsifal," by Wolfram von Eschenbach.

The name, Parsifal, according to the etymology followed by Wagner, means "pure fool," in the sense of an entirely unsophisticated, unspoiled nature's child,—what we might call an elemental human being. He was the son of Herzeleide, a woman of the royal blood of the Grail guardians. His father, Gamuret, had been slain in heroic warfare, and his mother, in order to preserve him from the same fate, had brought him up in a secluded forest, away from the knowledge of weapons or of men. The innocent youth had, however, a longing to penetrate into the outer world. Attracted by a passing troop of cavaliers he ran after them until he lost his way, and became a child of the forest, fighting wild beasts and subsisting upon what he could find, or game which he could take with the rude weapons he had made. His wanderings brought him to the precincts of the Grail Sanctuary at Monsalvat, and at this point the drama opens.

ACT FIRST takes the hero through the first stage of his development from an innocent youth—pure fool—to the point where he becomes redeemer of himself and of the Grail. This evolution takes place through the awakening in him of pity, or compassion.

The Grail is in deep distress. The young king, Amfortas, who received from his father, Titural, the guardianship of the Grail, has fallen into sin, and is suffering from a wound which cannot be healed except it be touched by the spear which had inflicted it. This spear, or lance, which once pierced the side of Christ, and which, with the holy cup, was the Grail's sacred relic and talisman, has been captured by the magician Klingsor. The Castle of Klingsor, which stands on a mountain slope, over against the Mount of the Grail, was builded to revenge his expulsion from the Grail. Its enchanted garden is supplied with voluptuous maids whose task it is to allure the holy knights from their high calling. The sorcerer has the magic power of invoking to his aid the mysterious Kundry, the world wanderer who had laughed at Jesus at Calvary, and who was doomed to wander restlessly until He came again, and who could not be redeemed except by the one who could resist her charms. In her better nature she served the knights as the Grail messenger; in Klingsor's service, she ruined them. She had captivated the Grail king, who had come to fight Klingsor. In her arms Amfortas had lost the spear, and escaped, with the dire wound given him by the magician.

But the Grail oracle has revealed that redemption should come through one

"By pity enlightened,
The pure fool."

All other remedies—baths in the Grail lake, Kundry's Arabian balsam, fresh nature—had failed to heal the king.

Now Parsifal appears. Arrested for wantonly shooting a swan in the sacred enclosure, his first enlightenment comes through pity for the suffering animal life, awakened in him by the old knight Gurnemanz. He is deeply moved by the story of his mother's death, told by Kundry. He is in a paralysis of suffering pity as he beholds the anguish of the sick king at the communion scene in the temple. But as he is as yet hardly conscious of the transformation in his soul, and cannot express his emotion, he is misunderstood, and rudely thrust from the Sanctury by the disappointed Gurnemanz.

In ACT SECOND Parsifal is tested by temptation. In the scene in Klingsor's garden he at first innocently sports with the flower maidens, then pushes his way through their cajolings. His fleeing steps are arrested by the call of his name by Kundry, whose demonic beauty is at Klingsor's will. She plays upon Parsifal's soul by his memory of his mother. But her kiss on his lips brings the pity for Amfortas to his consciousness. It is his redemption and shall be Kundry's. As he breaks away, he catches in his hand the lance hurled at him by Klingsor. By it he can redeem the Grail king.

In ACT THIRD Parsifal attains redemption and the kingship of the Grail. At the sacred fountain, where he appears in the form of Christ, he is annointed by Gurnemanz. His first act as Grail king is the baptism of Kundry, now appearing in the form of the penitent Magdelene. Here occurs the "Good Friday Magic Music" which symbolizes the union of man and nature in redemption.

In the final scene, in the Grail Sanctuary, Parsifal touches and heals the wound of the king with the point of the sacred lance. He takes the office of king of the Holy Grail and the cup glows in his hand; while the youths' voices in the cupola above sing the closing triumphant lines of the drama:

"Redemption's greatest wonder
The redemption of the redeemer!"

Götterdämmerung

THE THIRD EVENING OF THE TRILOGY OF "THE RING OF THE NIBELUNG."

TEXT AND MUSIC BY WAGNER.

STORY OF THE DRAMA

BY NATHANIEL I. RUBINKAM, PH. D.

In the royal Hall of the Gibichungs, down on the Rhine strand, Hagen, Alberich's son, inflames the spirit of King Gunther his bachelor half-brother, by the story of the glorious woman Brünhilde, dwelling upon the fire-encircled Mount and interests his half-sister the beautiful unmarried princess Gutrune in the description of the hero Siegfried. Only Siegfried could press through the magic flames to Brünhilde but the hero might do this for Gunther provided he were rewarded with Gutrune as his bride. Hagen lays deeply his demonic plot and answers all scruples of Gunther and Gutrune. A potion of forgetfulness would obliterate all traces of a former love from Siegfried. Siegfried's horn-call announces the arrival of the hero with the horse Grane, by boat on the Rhine. Siegfried has with him the magic Tarnhelm whose qualities he first learns from Hagen. Siegfried receives the memory-obliterating potion from the hands of the lovely Gutrune. He is immediately enamoured with the beautiful Gibichung princess who modestly though not without misgiving reciprocates his love. Siegfried agrees, by virtue of the Tarnhelm to transform himself into the personality of Gunther and win for his bride the maiden of the fire-bound rock.

Transition scene. Soon Siegfried's horn-call sounds through the twilight glow of the magic fire. Brünhilde dashes in ecstacy toward the outer edge of the rock, only to flee back in horror at the strange Gunther form which appears through the flame. Siegfried-Gunther demands her hand in marriage. With a fearful struggle the Ring is wrested from her hand. With the loss of the token Brünhilde bows down in utter woe.

In ACT II the curse deepens. A double marriage is determined upon in the Hall of the Gibichungs; Siegfried with Gutrune, Brünhilde with Gunther! Siegfried in the Gunther form had brought Brünhilde to the Rhine, where after turning her over to the Gibichung as his bride, restores himself to his own personality by the use of the Tarnhelm and hastens on to announce the coming of the bridal pair. With unutterable amazement Brünhilde beholds Siegfried! Her horror deepens as he introduces to her Gutrune as his bride! She almost sinks as he fails to recognize her! Then the mystery of the Ring on Siegfried's hand when Gunther had robbed it from her! The best explanation Siegfried could give was that he had taken the Ring from the Dragon. All that had occurred in the meanwhile was to his memory a blank. The villainous Hagen interposes that if this Ring had been taken from Gunther, Siegfried had it by fraud. Siegfried misunderstanding Brünhilde's claim that he and not Gunther was hers, swore on Hagen's spear that he had been true to the blood-brother oath. Brünhilde in a frenzy of excited power swears by the same spear that Siegfried's oath was perjury. As Siegfried with Gutrune as bride marches into the Hall with the marriage procession, Brünhilde is overcome by the inscrutible mystery. She falls victim to Hagen's intrigue. He learns that Siegfried did not need to be invulnerable in the back as he never had turned his back to a foe. Here is his hope of slaying the hero. He induced both Brünhilde and Gunther to unite with him in a threefold vow of Siegfried's death.

ACT III. While the hero recounts his exploits to a hunting party, Hagen reaches him a potion which restores his memory of the entire Brünhilde story. Wotan's two Ravens now soar above his head. At Hagen's question whether he understood their speech, he turns to look and is pierced in the back by the Nibelung's spear. He falls upon his shield with which he would smite the murderer. He has discerned the treachery and dies with an exalted apostrophe to Brünhilde. The men lift his body upon his shield, and bear it to the Hall of the Gibichung's. (The Dead March of Siegfried.)

Gutrune with restless premonitions having awaited the return of Siegfried, now falls upon his lifeless form. Hagen acknowledges his deed and demands the Ring as reward. He slays Gunther who attempts to detain him from the treasure. He even rushes to wrest it from Siegfried's finger, but staggers backward as the hand of the dead hero rises in protest. Brünhilde, claims her hero in death. She lifts a glorious apostrophe over her lover. She orders a funeral pyre erected on the Rhine bank. She takes the Ring from Siegfried's hand. When it has been purified by the fire which shall immolate her and her hero, it shall return to its guardians in the Rhine. The heroine, torch in hand, takes touching leave of her charger, sings her last song in praise of love as the real power which shall rule the coming world, and of the fate which has reunited her with Siegfried. She touches the torch to the funeral pyre, mounts her Walküren steed and springs into the flames. As the Hall crashes down in ruin the Rhine swells to its threshold. Flosshilde dives upward and triumphantly recovers the Ring. Hagen in desperation springs into the flood for the treasure but is overwhelmed in the Flood by the Rhine daughters. The flames have floated across the Rhine, and ignited Walhalla. Wotan sinks in the flames which consume the abode of the Gods. It is the Götterdämmerung. The old regime passes, making way for the new world.

The Flying Dutchman

ROMANTIC OPERA IN THREE ACTS.

WORDS AND MUSIC BY WAGNER.

SKETCH OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

Wagner infused his genius into the folk story of "The Flying Dutchman" and the previously existing drama of "The Phantom Ship."

On his voyage from Riga to London, en route for Paris, the young artist learned the musical language of the sea, the dread speech of its billows, its storms, and the mystic wideness of the endless, restless ocean. The vessel on which Wagner sailed was driven by a tempest upon the Norway coast. He heard from the lips of the sailors, the story of the mysterious captain and his ill-fated ship. The myth became to him a reality. He decided to make the Hollander the theme of a dramatic ballad. He did not write the drama until two years later, in a suburb of Paris (1841-2). The theme then appealed to him with doubled force. His artistic hopes in the French metropolis had suffered wreck. He was himself a man without a country. He enlarged the ballad to a three-act opera, but without any break in the music. The overture voices the raging of the ocean, the Hollander-motive of despair, mingled with the melody of hope in redemption through a longed-for love which would be true unto death.

ACT FIRST. The fated mariner—the Flying Dutchman—meets with Daland, the storm-beaten Norwegian seaman, father of Senta, the heroine.

Daland's vessel, after a long voyage, is driven in by a tempest at Sandwike, seven miles from his home. Here he makes fast his ship, and the seamen go to rest, while the helmsman on the watch sings a sailor's song to the village maiden who is watching for the return of her sailor lover. The fatigued singer falls asleep. At dead of night the Flying Dutchman's ship, with black masts and red sails, seeks shelter in the same harbor. In a great musical monolog the mariner sings the story of his curse, how he is fated to sail the seas without rest until the judgment day and without the possibility of death. Once in seven years he may come upon shore and can be redeemed only if a woman true to him can be found.

In the morning Daland and the Hollander meet. The plain rough seaman, attracted by the mariner's personality and the gems of distant lands, exhibited by the strange guest, promises him shelter, and finally contracts to give him the hand of his daughter Senta.

ACT SECOND. The Flying Dutchman and Senta meet. In the cozy Norwegian seaport home, the beautiful ideal maiden Senta and her companions are awaiting the arrival of the sailor boys from sea. To the rhythm and hum of spinning wheels, they join in the delightful "Spinning Song." But Senta has long been under the spell of an old wall portrait of "The Flying Dutchman." The story of the pale-faced mariner, told her in childhood, ever resounds in her soul. Now she demands that the ballad of the Hollander be sung. Her governess Mary refusing, she herself sings the song. ("Senta's Ballad.") She declares before the astonished maidens that she herself will be the redemptress of the pale sea-wanderer. Eric, her rustic lover, tries in vain to detain her from her fated course.

On the arrival of Daland with his strange guest, Senta devotes herself to the Hollander, who is also enchained by the charm of her being. She vows to him fidelity unto death.

ACT THIRD. The Hollander's Redemption. The village maidens feast the returned sailors on the deck of Daland's ship. (The Seaman's Chorus.) An unnatural darkness now broods over the Dutchman's vessel, anchored near by. The storm winds rise. The sombre, ghostly seamen rise up as from sleep and sing a wild song of the black captain. The demonic harmonies, and the raging of the storm drown the song of the Norway sailors, who cross themselves as they leave their vessel's deck. A derisive laughter rises from the Dutchman's crew as they sink out of sight. The sea calms down to a death stillness. The Hollander-motive of despair and the Senta-motive of fidelity mingle in the music. On shore, Eric seeks to hold back the maiden from her determination to give herself to death for the Hollander. He presses his claims by a beautiful and plaintive Cavatina. But Senta persists in her high mission. At this crisis appears the luckless captain. He sees the couple together and believes that again a woman is untrue to him. In despair he will again put out to sea. But Senta is faithful to her vow. In spite of all efforts to stay her determination, in spite of the warning of the dread captain himself, who reveals his dire fate from his vessel's deck, and before the awe struck crowd, the maiden rushes to the summit of the rock and casts herself into the sea.

Transformation Scene. The fated vessel breaks asunder and sinks into the sea. It symbolizes redemption through the longed-for death.

From out the abyss and ruins of his destroyed world, the Hollander rises, transfigured. The one hand of Senta rests upon his head the other is stretched into the light above, as a red glow settles upon the expanse of the world-sea.

The Freischütz

TEXT BY FR. KIND. MUSIC BY CARL MARIA VON WEBER.

STORY OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

Max, a young Bohemian hunter, was chosen by the hereditary Forester, Cuno, to be his heir, and the bridegroom of his daughter Agathe, but from time immemorial such an honor was to be obtained by a successful trial-shot in the presence of the reigning Prince, who, at this time, was Count Ottokar.

ACT I takes place on the evening before the fateful trial-shot. Max, who has for several days been unlucky, now signally fails at an informal rehearsal or trial of skill. To his deep chagrin he is obliged to hear "Victoria!" sung in praise of Kilian, a peasant rival, and endure the good-natured jeers of his fellow huntsmen. Max, when alone, gives vent to his sense of despair at the thought of losing the hand of Agathe by tomorrow's failure, in the sombre but melodious aria: "Durch die Wälder, durch die Auen" (Through the forests, through the meadows). In this dispirited mood the young huntsman is approached by Casper, a comrade, who through a compact with Samiel was to fall prey to the Devil on the morrow, unless he should find a victim to take his place, in which case he was to have three more years of respite. After hitting, with one of Casper's free-balls, an eagle soaring in the dark sky, at an astonishing height, Max engages to meet his comrade at midnight at the weird Wolf's glen, there to mold the magic bullets.

ACT II. Agathe and her blithe young relative, Aennchen, are awaiting the coming of Max to hear the good results of the preliminary trial. An old picture of the revered ancestor who had instituted the ceremony of the Trial Shot falls from the wall and wounds Agathe on the forehead, as it happened, on the hour of seven, just as Max had struck the eagle with the free-ball. The maiden is filled with anxious premonitions which the light-hearted Aennchen seeks in vain to dispel by a cheerful song as she again nails the picture on the wall. Agathe with lingering solicitude sings the touchingly plaintive prayer: "Leise, leise, fromme Weise." Max on arrival conceals his defeat, exhibits the eagle feather in his hat, and to hide the purpose of his midnight enterprise declares he has shot a stag near the Wolf's glen and must needs go and fetch it. As he takes leave of the protesting girls, the three join in the effective musical trio on the theme of the terrors of the Wolf's gorge. Max sings: "My destiny impels me forth."

Scene transition. The Wolf's Glen. Midnight. Casper, already present, invokes the aid of the Black Huntsman. Max is warned by his mother's spirit not to descend to the terrible scene below. Samiel, however, brings before his frenzied vision the spectacle of Agathe springing into the flood at the failure of his trial-shot. He rushes below to the ghoulish hearth, where, with ghastly ceremony, the free-balls are forged.

ACT III. The morning of the trial-shot. Scene among the hunters.

Max and Casper have divided the seven charmed balls. Casper has three, Max four, among these the so-called devil's ball. Max has already shot off three balls in careless practice. Casper exults, as he knows that the fourth ball will be directed by the demon.

At the Forestry, Agathe, dressed in her white bridal robe, kneels before a house shrine on which stand some white roses given her as a good omen, by a hermit. Still, with foreboding, she sings the sweet prayer cavatina, "Und ob die Wolke sie Verhülle," "die Sonne," etc. (And though the clouds the sun obscure), in contrast with Aennchen's bright humorous aria, "Einst träumte meine Sel'gen Base," with which she will deride away the bride's anxiety.

The bridesmaids march in singing the Chorus: "We wind for thee the bridal wreath." Agathe starts with renewed misgiving as Aennchen, on opening the box, brings out a pale silver funeral garland. The ready instinct of the younger girl leads her to correct the mistake by quickly doing away with the ominous chaplet and substituting the hermit's white roses from the shrine, wound into a garland. The incident, however, has thrown the music into a minor key.

Scenic Transition. Scene of the Trial Shot. (Hunter's Chorus.)

Prince Ottokar gives Max the easy task of shooting a white dove from the limb of a tree. As the youth has only the "devil's ball" left, Samiel, the Black Huntsman, appears in the background to guide the fatal arrow. At this moment Agathe and the bridal procession appear. She sees her fate and cries, "Do not shoot: I am the Dove." In the original legend the arrow is directed into the heart of the bride. In the Weber drama the dove flutters away, and Max, following it with his aim, shoots Casper, who has climbed into a tree, while Agathe recovers from the swoon into which she had been terrified. Casper instead of Max is seized by Samiel and dies with curses on his lips. Ottokar has the body of the unhappy victim thrown into the Wolf-glen. On Max's confession and penitence for tampering with the "*freeballs*," and upon the advice of the Hermit, the Prince imposes upon Max a probation year. The ceremony of the Trial-Shot is discontinued. Should Max prove his steadfastness through his probation, the Prince will himself place Agathe's hand in his. Thus the tragedy of the old Book of Ghost Stories is turned into a happy dénouement in the Kind-Weber Romantic Music-Drama.

Tannhäuser

TEXT AND MUSIC BY WAGNER.

SKETCH OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

Tannhäuser, a popular figure in German folk-song and legend, was an impulsive, passionate, medieval minnesinger. He was one of the circle of bards which Hermann, Landgrave of Thuringia, a noted patron of art, gathered about his court. His songs met a deep response in the soul of Elizabeth, the beautiful and devout niece of the Landgrave.

Tannhäuser had the profoundest reverence for the pure and saintly Elizabeth, but his flaming spirit longed to test more sensuous delights. A neighboring mountain, Hörselberg, once housed the beautiful nature-divinity, Holda, the goddess of life and of reawakening spring. In supplanting paganism with the new faith, the monks had taught that Holda was Venus, the divinity of unholy passion. To sojourn at her shrine was made a sin almost beyond forgiveness. But the restless Tannhäuser Faust-like nature rushed into forbidden secrets.

ACT FIRST opens with the minstrel at Venusberg. Here the restless Knight has lingered for a year. The scene shows us the minnesinger, with his head reposing, as in sleep, upon the lap of the divinity while she seeks to enchain his senses with all the charms of sight and sound, symbolized in voluptuous music, in the rhythmic movements of nymphs, sirens, bacchantes, and graces. But Tannhäuser starts up as from a dream. He hears the tolling of distant bells. He has become satiated with the Venus realm. He longs for fresh nature again, for the sunlight, the stars, the nightingale's song. He begs the Goddess to set him free. As she exerts all her charms to detain him, he takes up the lyre and sings in her homage a passionate song, promises to proclaim her praise to all the world, everywhere to be the champion of her love. But now he must be free. The Goddess, in a rage, prophesies that he will be nauseated with the world's distresses, that he will return again. She curses the whole human race, if he comes not back again. He will never be forgiven by the world. But as the minnesinger cries, in the devout language of his day, "In Maria is my salvation," Venus and her grotto vanish.

By instantaneous scene-transition Tannhäuser is again in the laughing vale of the Wartburg. A shepherd lad, on a rocky upland, plays and sings a song to Holda while a company of penitent pilgrims passes over the scene, on the way to Rome, singing the now famous "Pilgrims' Chorus."

Tannhäuser sinks down in remorse, and is thus encountered by the Landgrave, Knights and minnesingers in hunter's costume. With joy they welcome their long missed singer. Tannhäuser, in distress, declares he will never again enter their lists at song. But the generous Wolfram von Eschenbach, knowing the magic word, cries to him to remain by Elizabeth. His soul is riveted by the sound of the sweet name. He is told of the power of his song upon the saintly maiden who since his departure has not been seen at the Hall of Song. At this he relents and follows his old colleagues to the Wartburg.

ACT SECOND, Tannhäuser at the singing contest. Elizabeth greets the Hall, in which she is again to hear the long-missed songs of her lover, "Hail, Glorious Hall!" etc. The reunion of Elizabeth and Tannhäuser follows; then, the grand march of the assembling guests, the lords and ladies of the Court. The contest now begins. The songs of the minnesingers, as they define and praise love, so excite Tannhauser that he seizes the lyre and passionately bursts forth with the "Song to Venus." The shocked guests disperse in confusion. The pious knights rush upon the sinner with their swords. Elizabeth intervenes, holds back their weapons, pleads his cause, saves his life. He kisses the hem of her garment. But he is doomed by the Landgrave to leave the innocent vale. He joins a passing company of penitentials, to seek absolution from the Pope at Rome.

ACT THIRD, Tannhäuser's redemption. It is an autumn scene in the vale of the Wartburg. Elizabeth is bowed before a Mater Dolorosa interceding for her sinning lover. With Wolfram she searches for his form among a group of returning pilgrims, but in vain. She devotes her life to his redemption. Her wending footsteps, as she ascends the forest path to the Wartburg, and the fading of her departing figure into the evening landscape symbolizes the passing of her soul. As her form blends with the western light, Wolfram sings to her his "Song of the Evening Star." Now, Tannhäuser appears, a worn and tattered pilgrim. The Pope has refused him absolution. According to the folk-song, not until the Pope's dry staff blossoms could a sinner who had been at Venusberg be forgiven. Tannhäuser had been disgusted with what he had seen at Rome, and now he calls upon the love Goddess. He will return to her delights. To Wolfram's horror the Kingdom of Venus is revealed, and offers a welcome to the sinner. Only one word can suffice. Wolfram cries out: "Elizabeth!" It is the redemptive word. Venus's realm disappears. A procession bears in the form of the woman who had died for her sinning lover. Tannhäuser cries: "Elizabeth, pray for me," and falls lifeless upon her casket. A company of pilgrims arrive with a staff of the Pope, miraculously in blossom, and with forgiveness from Rome. But it is too late. Tannhäuser has already been redeemed by the human, self-sacrificing love of Elizabeth.

Rigoletto

WORDS BY PIAVE, MUSIC BY VERDI.

SKETCH OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

Verdi was attracted to the tragedy "Le Roi s'Amuse" by Victor Hugo, and his librettist Piave was successful in his adaptation of the French drama to the Italian lyric stage. The two chief characters in Hugo's tragedy were the King, Francis I, and Tribulet, his court jester. These names, for political reasons, were changed in the Italian opera, to "A Duke of Mantua" and "Rigoletto."

Rigoletto is misshapen in body and distorted in spirit. He is a hunchback, at the same time a villainous, credulous harlequin, a tool of his master the Duke, and his courtiers. Still the rogue has very interesting elemental instincts. He has moral susceptibilities which are not possessed by his voluptuous master. His intense zeal in guarding his daughter's virtue, and his association of the calamities which befall him with the curse pronounced upon thə Duke and himself, show a perception of good and evil which is refreshing amid the cool conscienceless villainy with which he is surrounded.

The Duke is a capricious wanton, a free loving roué, who diverts himself at the expense of the honor of others, and is enchained by none. He manages to escape the doom which ought to fall upon him, but which instead strikes the fool Rigoletto, and especially the jester's daughter, Gilde, the only admirable character in the play.

"The Curse" is the dramatic idea around which the action revolves, especially in the consciousness of Rigoletto.

In ACT FIRST, Rigoletto writhes under the curse. The Duke has, at a grand ball, appropriated the Countess Ceprano's company so much as to incur the fierce jealousy of her husband. It also comes to light that he has maltreated the daughter of the old Count Monterone. Rigoletto the jester taunts and jibes the indignant courtiers in their distress. The noblemen plan to take revenge upon the despicable hunchback for assisting the Duke in his nefarious outrages. The Duke coolly threatens Monterone with arrest for disturbing the feast, but the old Count pronounces a terrible malediction upon both the Duke and his Fool for the abuse of his child. The curse resounds deeply in the soul of Rigoletto and follows him to the end of the tragedy. Rigoletto has most carefully secluded his daughter Gilde, but the first act of the play already reveals that the Duke has spied her at church and inquired into her place of residence, thus hinting that the dreaded curse may soon come to the jester.

ACT SECOND. The first fulfilment of the curse. "The old man has cursed me" is the Fool's refrain. The bandit Sparafucile offers his services to put any troubler out of the way, but Rigoletto is not yet ready for such a step. He visits his daughter Gilde, makes earnest inquiry, warns her against all visitors and puts her under the guardianship of a companion, Giovanna. Scarcely is he gone when the Duke, disguised as a student, Gualtier Maldé, clandestinely steals to Gilde's house and wins her love. The courtiers having observed the jester's secret visit to his daughter, think her his sweetheart, and conspire to dupe him. As in the darkness Gilde appears on the wall, the nobles convince Rigoletto that it is Count Ceprano's wife, whom they will seize and carry to the Duke's palace. The Fool with bandaged eyes is induced to hold the ladder for the deed. When, by a dropped scarf, he discovers he has helped his enemies apprehend his own daughter and put her in the Duke's power, which he so feared, he cries out in despair and rage. He remembers "the old man's curse."

ACT THIRD. The curse follows Rigoletto. The Duke hears from the courtiers that they have brought Gilde to the palace, and hastens to her. When Rigoletto arrives the nobles revenge themselves by deriding him. The hunchback sings to let Gilde know of his presence, and for fear she should fall into the Duke's hands makes known that he is her father. When Gilde comes and confesses that the Duke has maltreated her, he again realizes the curse of Monterone and cries out dire vengeance upon the royal libertine.

ACT FOURTH. The fulfilment of the curse. Rigoletto, to convince Gilde of the treachery of the Duke whom she cannot help but love, takes her to the house of Sparafucile, the bandit, and shows her the profligate, cajoling with Magdelene, the bandit's sister, a street singer. He hires the bandit to kill the wanton Duke, while he warns Gilde to escape on horseback, and in men's clothing, to Verona, whence he will follow her. Gilde obeys, but thus clad she returns and listens with intense anxiety to know what may befall the Duke. In the meantime a storm has compelled the Duke to lodge for the night at the house of the bandit. Magdalene, enamoured of the debauchee, begs her brother to spare him at least till midnight, and then if a substitute be not found he may kill him, as agreed upon with the hunchback. Gilde determines to sacrifice herself for him. She goes into the house and dies in the place of her lover.

At midnight Sparafucile lets down to Rigoletto a body enclosed in a sack. The Fool rejoices in his revenge. But he hears the voice of the Duke, who is leaving the house, humming a song. Surprised, Rigoletto opens the sack and finds to his horror the form of Gilde, who gasps, in the breath still left her, that she has died for her lover. "Alas! the old man's curse!" cries the broken jester, as he falls on the lifeless form of his child. The curse is fulfilled.

Tristan and Isolde

TEXT AND MUSIC BY WAGNER.

SKETCH OF THE DRAMA

BY NATHANIEL I. RUBINKAM, PH. D.

There is strife between the warlike clans of Cornwall and Ireland. Just before our drama opens, an Irish hero, Morolt, for the sake of his betrothed, Isolde, had gone to Cornwall to subjugate it and demand tribute. But there he met a foeman worthy of his steel in Tristan, the nephew of the King, who cut off his head in combat.

After cutting off Morolt's head he buries the body in Cornwall, and sends the head back to Ireland with the scornful message that this is Cornwall's tribute. The head of the Irish hero is brought to his betrothed, Isolde. She finds in it the splinter of a sword, which she preserves. Tristan was himself sorely wounded in the combat he had won, and seeks in vain for healing. He has learned of the skill of the Irish princess in the healing art, and finally ventures into the hostile land. Inverting his name to Tantris, he applies to Isolde, the physician, who at once recognizes him from a rift in his sword into which exactly fits the splinter she had taken from Morolt's head. The sick man in her power is the slayer of her betrothed! But something stays her hand from taking revenge. Tristan sways her inner being. She heals him of his wound and keeps the secret in her heart. Tristan, too, has felt the spell and dominion of a mystic attachment to his healer, and is silent. He vows his gratitude by a thousand oaths of fidelity and returns to Cornwall. Driven by a desire again to see her, yet not daring in honor to woo a woman whose betrothed he had slain, he proposes that Cornwall and Ireland enter into a treaty, and that, as a pledge of the alliance, the Irish princess be brought as bride to Marke, Cornwall's King. The treaty is negotiated between the clans, but the high-souled princess unavailingly rebels.

ACT FIRST. The Love Death Potion. Tristan has been commissioned to convey Isolde by ship to Cornwall. During the voyage, in honor, he has not come near the bride intended for the King. Isolde's soul terribly revolts at the desertion, and at the unspeakable insult to her royal character, being thus snatched against her will, to be given as bride to an unloved King. As land appears, she demands Tristan's presence. The piercing glance hurled by her, and returned by Tristan, across the vessel's deck, reveals that the hero knows full well her secret. She orders her maid, Brangäne, to prepare the death-potion which her mother had given her as the cure of life's direst ills. She will drink it with Tristan as an atonement. The hero, knowing well the secret of the cup, gladly drinks of it, when she, seizing it from his hands, drains the remainder. They both await union in death. But the maid, unable to carry out the command, has mixed, instead, the love potion. Under its magic spell they rise gradually to consciousness and learn the new secret. With a fated love, they must face life. The ship is at the haven, and Isolde is borne off as the bride of King Marke.

ACT SECOND. While the King is on a hunting party Isolde puts out the torch which was a sign for a rendezvous of the lovers in the royal garden. Tristan and Isolde, in a long exalted song, rehearse their fated love which has run athwart social convention. The usual order of human philosophy is reversed. The day is deceptive; night is holy. Life is delusion; in death alone can love be realized. Only when life's torch is put out can the reunion of their souls be attained. Redemption comes through the denial of the will to live. The new world of love is the kingdom of the night. This was Wagner's dream in 1857–59. The treacherous Morolt betrays to King Marke Tristan's seemingly dishonorable course. The King, pained and astonished, is nevertheless noble and kind. But Tristan willingly falls against Morolt's blade in combat and, wounded, is carried off by Kurwenal, while Isolde sinks in the arms of Brangäne.

ACT THIRD. Kurwenal has conveyed the wounded Tristan by ship to his ancestral castle at Careol, in Brittany, and has sent tidings to Isolde. Stretched beneath a great lime-tree, in hearing of the waves which lash the ruined towers, the hero awaits the coming of his physician, his love, Isolde. His spirits rise and sink with the joyous and minor strains of the shepherd's pipe, from the look-out on the sea-qound castle walls. He arouses as from a dream, and is as one thrust back into life, after tasting the joys of night and death. He has believed and felt that which tongue cannot describe. He has returned as though at the call of Isolde, who still lingers in the kingdom of the day. At the news that a ship is in sight, he rises in ecstasy, tears the bandage from his wound, staggers forward to meet Isolde, and dies at her feet with her name on his lips. King Marke, who now understands all, arrives to unite the predestined lovers. Kurwenal, who thinks the coming of the royal party to be a hostile attack, fells the advancing Melot, himself receives a fatal wound and dies beside his master. In the eyes of Isolde the form of the hero becomes transfigured. She herself is gradually transformed into his image, until over his body she breathes out her spirit in the closing line of her "Love-Death Song:" "Unconscious! Highest Bliss!" King Marke, generous and noble, lifts his hands in benediction over the lifeless forms.

The Mastersingers of Nuremberg

WORDS AND MUSIC BY WAGNER.

FIRST PRODUCED IN MUNICH, 1868.

SKETCH OF THE OPERA

BY NATHANIEL I. RUBINKAM, PH. D.

The "Mastersingers of Nuremberg" is Wagner's only musical comedy.

As the poet-musician found a rich fountain for his Tannhäuser tragedy in the Minnesinger poesy of the thirteenth century, so for his comedy he discovered a no less appropriate source in the sixteenth century Mastersingers. The ancient Minnesinger—that royal blooded minstrel strolling from castle to castle singing of love and nature—had given place to the Mastersinger, a master of the rules of song, member of the musical guild which was made up of tradesmen. Such is Hans Sachs, the cobbler-poet, the friend of Albrecht Dürer, and the intellectual ancestor of Goethe. Wagner's "Mastersingers" is a glorification of Hans Sachs, the cobbler-poet, the pride of the German race, one of the few spirits upon whose altar the true poesy for ever glows.

In ACT FIRST, Hans Sachs defends the young Franconian knight, Walter von Stolzing, whose nature-songs offended the ears of the Mastersingers accustomed to measure all efforts by the rules on the "Tabulatura" of the Guild. The young knight has arrived at Nuremberg and has been charmed with Eva, the naive daughter of the goldsmith. His only hope is to gain admission to the Mastersinger Guild, as the hand of this most popular daughter of the people is to be given on the morrow, at the St. John Festival, to the master who should win at a prize song contest. David the 'prentice of Hans Sachs tries to instruct the knight in the complicated rules of the "Tabulatura," but in vain. Stolzing, in whose veins is the blood of the old Minnesingers, has learned his songs only from the ancient poetry of Walter von der Vogelweide and the birds of the forest, and can do nothing with the rules. His trial before the Guild, on the eve of St. John, is one of the masterpieces of musical comedy. Beckmesser, the town clerk, the "Marker" of the Guild, who records with a loud noise upon a slate the faults of the candidate, is the exact antithesis of Hans Sachs. He is a pedant, a stickler for rules, a philistine-critic from whose heart cannot be struck a spark of generous fire. He is withal an aspirant for Eva's hand. While Hans Sachs is enchained with the original poetry and native poesy of Walter's trial song, the slate is soon full of marks and the singers, in spite of the cobbler's earnest defense, declare the singer "outsung and outdone."

In ACT SECOND Sachs endeavors to thwart Beckmesser's temporary defeat of Walter, at the same time to find a better way to bring about the fulfilment of the hopes of Eva and the knight than their proposed violent elopement. The cobbler-poet's spirit is all the more charming when we discover that he had himself, in spite of the difference of age, cherished a secret hope of the hand of Eva, who also most deeply regarded him as counselor and friend. He resigns all claims as he sees the more appropriate match between this daughter of the people and this representative of truly native art.

It is a most amusing evening scene in which Eva lets Beckmesser practice his prize-song upon her maid Magdalena, whom she stations at her window, while she enjoys von Stolzing's company under a bower in the garden; also the scene in which Sachs, who has a task of finishing a pair of shoes for the clerk, sings with a loud voice, at his bench, the celebrated "Cobbler Song," and pounds upon his last to disturb the redoubtable serenader and, when expostulated with, explains that he is only "marking faults." A street melee ensues which results in a severe cudgelling of Beckmesser on the part of the 'prentices, until order is restored by the night watchman's song and peace reigns over the quaint city.

ACT THIRD. Hans Sachs's triumph. It is St. John's day. The philosophic cobbler will turn the last night's folly and turmoil to good results. (Monolog.) Walter extemporizes a part of a song which the cobbler takes down. Beckmesser, sore from the cudgelling, borrows this song, which he thinks to be by Sachs, as the only hope of his success at the contest. The knight, inspired by the appearance of Eva adorned for the Festival, improvises the third verse of his prize-song. Charmed by the original genius of the song, Sachs resigns Eva, with touching self-surrender, into the hand of the knight. He christens the "Mastersong" with which he is sure Walter will win. (Quintette: Sachs, Eva, Walter, David, Magdalena.)

Scene transition. The Festival on the banks of the Pegnitz, near Nuremberg. Beckmesser, the stickler for rules, makes a ludicrous attempt to render the borrowed song. Disapproved by the Masters, and derided by the folk, the clerk beats an ignominious retreat. Walter, called to the mound by Sachs, renders the now famous Prize-Song amid universal admiration and enthusiasm. He receives the laurel wreath from Eva's hand, and the maiden from the hand of her father, Pogner. The Knight refuses however, to be decorated as "Master," until Sachs admonishes him not to despise the Masters' Art; for it was the Masters who, in the stress of adverse times, had guarded and upheld the German Art. Walter then accepts the decoration as "Mastersinger," amid the universal praise of Hans Sachs, the glorious genial spirit who had reconciled the art-school with native genius.

Popular Music

In general terms that music is popular which makes an easy appeal to the masses. There can be no definition of popular music that will apply equally to the music of all nationalities, for the reason that standards of taste differ in the various countries.

In Italy, the home of melody, the peasant and his family will know arias from the grand operas by heart, and hear much of the music of the masters with a critical appreciation.

In Germany, intelligence with respect to music has had its influence in popularizing the works of great composers. Music is one of the fundamental subjects taught in the public schools. Students of law, or it may be of the Sciences, meeting together for an evening, not uncommonly play or sing quartettes, trios, duets of Bach, Händel, Schumann, Mendelssohn and other masters. They are not virtuosi and their voices may not be rare, but they bring to these informal renditions a knowledge and sincere love for music, unknown in many other countries. The Germans have made the highest forms of music popular in that country.

America's musical development is not in keeping with her advance in other spheres. This general want of taste in music may be easily accounted for. As yet America has no National School of Music. Also there are few folk songs, loved because of universal familiarity, and good music is denied to the masses on account of its expensiveness. On the Continent, Grand Opera, oratorios and orchestral works, are listened to at moderate cost by rich and poor alike.

The late Theodore Thomas did more for bringing great works before the masses than any other leader in America. The constant increase in the size of his audiences evidences a growing taste for good music. Mr. Savage has also done much in his rendition of grand opera at a moderate expense to the listener. There are few bands at the present time that do not appeal to a higher taste by a few classic numbers on each programme. America will be ranked musically with the other nations when familiarity with, and love for, the best in music becomes general, and when music in its highest form shall have become the popular demand.

Sacred Music

In early Judaism the Psalms of David offered the chief themes for sacred music. From the very earliest days music has played as important part in the religious cult of all nations.

The cultivation of modern music as an art was begun by the medieval priests of the Roman Catholic Church, in endeavoring to arrange a Liturgy for their service. It is owing to this fact that for several centuries the chief artistic music was that of the Church. In the beginning the Chants of the Christian Church, from which the medieval chant developed, were without system. The Psalms of the early church were chanted responsively by priest and congregation. There could not have been any fixed system in the church until its various branches were unified. This was accomplished by Constantine 306-337 A. D., under whom art and architecture began to serve the Church. There we begin to discover attempts to form a system in Church Music.

The modern method in composition of masses is marked by Bach's Mass in B minor. Modern masses no longer exhibit characteristics of schools but rather of individual composers. Although we have polyphonic masses dating from the fourteenth century, the mass for the dead or "Requiem" did not attract the attention of composers until much later. The first polyphonic "Requiem" was written by Palestrina (1524-1594), the greatest composer of the Catholic Church. In connection with the development of the mass, we find the form of the "motet" first cultivated by De Vitry in 1300. The text was always in Latin, and selected from the offices of the Church.

When the "School of the Netherlands" was at its height, every composer of note wrote one or more masses, each bearing the name of a popular melody which was used as a "Cantus." Palestrina and other composers of the Roman Church wrote their great masses strictly "a capella," that is, without instrumental accompaniment. This style has ever since been known as the "Palestrina Style." Masters of the Neapolitan School introduced the orchestra into the Church.

With the reformation came great changes in forms of Church Music. Introduction of Congregational singing gave rise to the "Chorale."

At first popular melodies were adapted to German words. In England the composers took the form of the "motet" and wrote their music to English words. Thus arose the "Anthem." By decree of Elizabeth in 1559 the anthem became an essential part of the Anglican Ritual.

In Germany Bach's predecessors developed the "Anthem" into the "Church Cantata." Bach himself marks the culmination of this form. Independent of Church services arose the "Oratorio." Catholic composers originated this form in 1575. German and English Protestant masters adopted it. The German masters confined themselves to selections of text from the Passion of Christ, as related in the Gospels. In this form the Oratorio became known as the "Passion." Bach has here also marked the highest point of achievement.

Many of the great masters, embodied their finest thoughts in the Oratorio, as in the "Creation" by Haydn, the "Messiah" by Handel, and "St. Paul" or "Elijah" of Mendelssohn.

Among the more enduring songs of the modern religious world may be cited: "Nearer My God To Thee" by Mrs. Alexander, and "Lead Kindly Light" by Newman.

Classical Music

In general terms "Classical Music," like Classical Literature, is that which has been recognized by the ages as of the best and highest class. Thus, in common acceptation, "classical" is the antithesis of "popular."

Under Classical Music may be included symphonies, symphonic poems, overtures, and other best recognized forms of composition of the masters.

In its stricter sense, a classical production is one that has stood the test of time, and has come to be acknowledged by scholars and teachers of the art of music as a model of purity of style and form, and most worthy of emulation. In the modern world Bach stands out prominently as one of the greatest exponents of "Classical Music."

The Sonata may be looked upon as one of the most important forms of classical composition. The Symphony is but a sonata written for the orchestra. In this sonata form are found some of the grandest, most inspired and inspiring works of the masters. It includes also chamber music such as trios, quartettes, and quintettes, for strings, or for piano and strings. Even symphonic poems and overtures, consisting of but one piece, are looked upon by musicians as simply different expressions of the idea summed up in the word "sonata."

There are many compositions written today, which in the course of years may become the "Classics" because of their purity of form, universality of idea and permanent value to musical art.

Aside from Bach, there are many works of other masters which have stood these tests. Among them are a number of Beethoven's Symphonies, Sonatas, and chamber music; also various compositions of Gluck, Mozart, Händel and Brahms.

National Music

Nearly every nation has a "music" of its own. The characteristics of this music may be termed "national." Especially rich in the possession of profoundly touching strains of national music, are the Russians, Scandinavians, Finns, Danes, and Bohemians. Scotland, Ireland and Wales have also most beautiful native melodies. Many fine old airs belong to France.

In Switzerland, Austria and other European countries, the mountains suggest exquisite melodies, as sung and "yodelled" by the peasants and mountaineers. These are all characteristic of the locality in which they are heard. It has been said: "Italy is the palace of music; Germany is its temple." In Spain are heard exquisite strains, through which ring the wild abandon of the dance. In Portugal there is a sweet native music that is more subdued, and softer than that of its neighbouring country.

Less civilized peoples, even the wildest tribes of Africa or fiercest islanders of the South Seas, have a "music," and rude musical instruments which are their own. They have their battle songs, and their funeral dirges. Feasts, weddings, even cannibal orgies, are accompanied with some sort of a succession of sounds chanted with accompaniments pounded from rude instruments. The more civilized the people, the nearer to some form or rhythm, and the more intelligible their music.

In the instrumental rather than in the vocal music of various peoples, we notice the national characteristics. We associate the Spanish dance melodies with the guitar; the Swiss mountain airs with the Alpine hunting horn; the airs of Ireland and Wales with the strains of the harp; the Scottish tunes with the weird bag-pipe.

However lacking in beauty or expression the music of some foreign peoples may seem to us, these qualities are recognized by those to whom such music belongs.

The Swiss people love their music as they love their mountains and their poetry. In fiercest battle patriots have braved death with their national songs on their lips. Klopstock, a great German general, exclaimed to the author of the "Marseillaise": "Monster! barbarian! How many thousands of my brethren hast thou slain."

The eminent traveller, Sir William Ounsley, relates these traditions illustrating the power supposed by the Hindus to repose in their music: "Mia Tonsine, a noted musician of the time of King Akber, once sang a night-song at mid-day, and it instantly became night over a space as far as the sound of his voice penetrated. There is a superstition that whoever sang a certain song would be destroyed by fire. The emperor ordered it to be sung by Naik Gopaul, a celebrated musician. The singer bade farewell to all his relations and friends. Before he began to sing he waded to his neck in the waters of the river Jumna. At the first strain or two, the river became so hot that he suspended the melody and begged for mercy. Being refused, the poor singer again proceeded until the flames burst with violence from his body which, though immersed in water, was consumed to ashes."

Nearly every great composer has made some use of the folk-song music of his people. The grandest works of genius have abounded in the strains of melody, characteristic of the land in which it was nurtured. The works of Grieg are steeped in the national music of Norway; those of Rubinstein, Tschaikowsky, etc., ring with the Russian spirit. Chopin's works with the Polish, Dvorak's with the Bohemian. In America McDowell has written an Indian Suite, founded on the melodies of the American Aborigines. The Liszt Rhapsodies and Brahms' Hungarian Dances teem with the wild abandon of the Hungarian Gypsy dances.

Romantic Music

The term "romantic," like "classic," is borrowed from literature. When applied to music, it is understood to characterize both the subject matter of compositions, and the manner in which they are treated. The tendency of Romantic music is to depart more or less from the severe forms of the purely classical compositions, thus giving the imagination a freer sway.

Some of the greatest compositions of the "Classical School" display the quality of "romanticism" in spirit and expression, while, on the other hand, the compositions of the Romantic School are often marked by strict adherence to forms of the classic. What is today considered as a "romantic" composition, may grow into a "classic" tomorrow. This could only be brought about by a general recognition and continued appreciation of the merit of a given piece. In great orchestral forms of composition, the Romantic composer paints his picture with the richest colors at his command. If he be a true master, he depicts the scene before him with such clearness that it becomes a visible and conscious reality.

One of the best examples of Romantic Music is Beethoven's "Pastoral Symphony" which brings the soul into touch with nature.

The great German masters Weber, Spohr, Schumann, Mendelssohn, Brahms, Raff, Goetz, Wagner used either the ideal freedom of imagination, or that of Romanticism, as a stepping stone to his own individual greatness.

One of the brightest lights of the romantic school was Robert Schumann. Johannes Brahms left many wonderful examples of his genius, now looked upon as masterpieces of Romantic music. The Symphonies "Lenore" and "Im Walde" by Joachim Raff are marvelous specimens of this class of writing. Schubert, Rubinstein, Chopin, Liszt, Wagner, Dvorak, Tschaikowsky, have all enriched the world of art with highest specimens of Romantic Music. Among the composers today doing special work in the field of Romantic music are Richard Strauss, Puccini, Leoncavallo, and Mascagni.

OFFICERS AND FACULTY OF THE SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC, STEINWAY HALL, CHICAGO, ILL.

Gluck

(1714-1787)

Gluck, Christoph Willibald, may be called the first of the forerunners of Richard Wagner in the reform of the old opera. From a "miscellaneous concert," with only a thread of a plot, it was to become, in the crucible of the German genius, a unified music-drama, in which the overture, the poem, the orchestration, the scene, and the dramatic singing express the unfolding theme.

Gluck was born July 2d, 1714, in Weidenwang, near Neumarkt, in the upper Palatinate, Germany. His father was forest-ranger to the Prince of Lobkowitz, and preferring the forests to books, could be of little assistance in the boy's culture.

From his twelfth to his eighteenth year Gluck studied music and the classics at the Jesuit Seminary in Kommatau, Bohemia, singing in the choir of St. Ignatius church. From his eighteenth to his twenty-second year, he spent his time in Prague and the country districts of Bohemia, studying and earning his living by the use of his voice and violin and conducting concerts among the rustic people.

In 1736, at the age of twenty-two, he went to Vienna, where he found refuge and patronage at the Lobkowitz palace, and became the *Chamber Musician* to Prince Melzi of Lombardy. This new friend and admirer took him to Milan, Italy, where he studied for four years with the celebrated instrumental composer Giovanni Sammartini.

For the succeeding four years (1791-5) he composed operas for production at Milan, Cremona, Venice and Turin.

In 1745, at the age of thirty-one, he was invited to London by Lord Middlesex. Händel was then the idol of the London musical public. After the performance of two of his operas, "The Fall of the Giants" and "Artamene," Gluck attempted, in the old style, to introduce a number of popular, but irrelevant airs for effect, into a new libretto "Pyramus and Thisbe," with such failure that the better way of the unified drama first became clear to him. His convictions were confirmed by his acquaintance with Händel, who condemned his London work, and by the French composer, Jean Philippe Rameau, whom he met in Paris.

His second period thus began on his return to Germany in 1746. Converting the small inn left him at his father's death into money, he continued his studies at Vienna. In 1748 be became popular at the Austrian Capital by the production of "La Semiramide Reconnosciuta" in honor of the birthday of Marie Theresa.

The six succeeding years were those of a struggling musician's career, in the meantime acquiring his highest life-fortune in a happy marriage with Marianna Pergin, who was to grace his coming years of fame and wealth.

In 1754, at the age of forty, he was made the conductor of the Court Orchestra at Vienna, a position which he held for ten years.

The Pope of Rome decorated him with the "Knighthood of the Golden Spur," and henceforward he insisted on being recognized as *Ritter von Gluck*.

Gluck's third period, as classic composer, began in 1762, on the production of his "Orpheus and Eurydice" before the Austrian Court. The second classic masterpiece was "Alceste" (1767). "Paris and Helen" followed in 1769. Gluck had now the patronage of royalty and wealth. His home became the center of homage to his genius. But the reforms which he introduced into these European operas, of unity and seriousness, met with great opposition. The patronage of Marie Antoinette, afterward queen of France, helped the great composer fight his way at Vienna, also at the French capital, where his enemies imported the celebrated Italian composer Piccinni to obstruct his way. But his triumph in Paris was sure with such masterpieces as "Iphigenia in Aulis" (1774), "Armide" (1777) and "Iphigenia in Tauris" (1779). With his "Iphigenia in Tauris" he reached the pinnacle of his fame. In Paris he was called the German Orpheus. His last three years were spent in a suburb of Vienna in wealth and honor, crowned with the world's recognition. He died of paralysis on Nov. 15, 1787. His remains reinterred in 1890, rest in the Central Cemetery at Vienna near those of Beethoven and Schubert.

Schumann

(1810-1856)

We naturally link together the names of Schumann and Schubert as the greatest masters of song. It must be recalled in a comparison, however, that since Schubert's time new forces in lyrical literature had come into the world, giving inspiration to the later song writers. Schubert had not, like Schumann, a Heine whose dramatic fire in terse form became the favorite of composers.

Robert Schumann, one of the most poetic natures in musical history, and the leading light of the Romantic school, was born in Zwickau, Saxony, June 8, 1810. His father, a book-seller and a man of fine sensibilities, who had been disappointed in the choice of his own life-work, encouraged the young Schumann in his natural bent for music. He furnished him a piano on which, at the age of seven, the young Robert practiced, and was always an enthusiastic auditor of the youth's playing.

However, on his death, Madame Schumann, together with the boy's guardian, opposed a musical career, and he was sent to Leipsic as a student of law. Owing to a series of letters, full of love and cajolery, Madame Schumann finally allowed the young Robert to go to Heidelberg, where he learned far more music than law under Thibaut, his legal professor, who was also the author of "Purity in Music." Schumann subsequently became a pupil of Weick, in Leipsic, whose daughter Clara he married after a stormy courtship lasting four years. During this period of alternating doubt and hope, his genius shone in its fullest lustre. It must be borne in mind, however, that a growing affection of the brain, culminating in a complete loss of reason, two years before his death, in 1856, impaired the imaginative brilliancy of his later work. After an unfortunate experiment in which he tried to make the fourth finger equally flexible with the others, he relinquished piano-playing and devoted himself to the study of the theory of music.

In 1840 Schumann wrote more than a hundred songs. It is upon many of these that his fame rests today. The piano score of his compositions has an equal dignity with that for the voice. The one supplements the other, like the vocal and orchestral parts of Wagner's work, neither subservient to the other, but together forming a harmonious whole.

The famous Song-Cycle "Die Myrthen" (Myrtle Wreath), Opus 25, was written in twenty-four hours and dedicated to his "Beloved Bride." Schumann's attempt to establish himself in Vienna resulted in failure. He could not attract the Viennese to his dreamy mystical music. However, while there he found and gave to the world the manuscript of Schubert's melodious unfinished symphony. There too, at the grave of Beethoven, his pen was inspired to write his glorious Symphony in B flat.

His wife, Clara Schumann, commanded the high regard of the musical world, as a pianist, and her own songs, published with those of Schumann, reveal no small degree of talent. In 1834 Schumann founded a musical journal and today his essays re-published in book form are interesting commentaries on the musicianship of the world.

Schumann's compositions are a protest to the then existent severe music form. In them are blended prose and passion, deep and tender conception with perfection of detail. Among his choice works are his music to Byron's "Manfried" and his "Faust" scenes. His little "Träumerei" is a universal favorite.

Mascagni

(1863)

Mascagni, Pietro, the Italian composer, was born in Leghorn, Italy, Dec. 7, 1863. His father was a baker. Against his father's urgent wishes, which were that he should study law, young Pietro, impelled by his passion for music, overcame serious obstacles and finally became a student at the Milan Conservatory, under the patronage of Count Florestan. Here he took lessons of Ponchielli and Saladino. His experience as a conductor of many small opera troupes, eventually won for him the leadership of the Musical Society at Cerignola. In 1890, Sonzogna, the exacting publisher, offered a prize for the best one act opera. Mascagni's "Cavalleria Rusticana" (Rustic Knight) was successful, and brought him international fame as well. This opera belongs to the realistic or Verisimo class. It is a declaration of savage truth, brought out with vivid orchestral treatment. The vital spirit of genius pervades this short piece, and justified the hope for great work from the young composer, a hope that his subsequent efforts have as yet failed to realize. In addition to the well known "Intermezzo," other beautiful numbers of this opera are "The Siciliana," sung with the overture; "Regina Coeli;" the aria "My King of Roses," and the stirring "Brindise" ("To your Health.") An attempt at *Lieder* productions has resulted in sets of songs devoid of both beauty and depth.

"Cavalleria" heralded a school of opera of like sensationalism, many of them more or less meritorious and affording at least a novelty in the field of operatic music.

Undaunted by failure, Mascagni continues to write. Among his later works are "L'Amico Fritz," 1891; "I Rantzau," 1892; "Guglielmo Rateliffe," 1895; "Silvano," 1895; "Zanetto," 1896, and "Iris" which proved a partial success. "La Maschere" (The Mask) produced simultaneously in six Italian cities met with as many failures.

In 1902 Mascagni toured America with his own opera company. His unfortunate mismanagement and want of business ablity, rendered him a victim at every turn. Those who have faith in the ultimate power of genius, still anticipate great results from Mascagni's untiring efforts.

Caruso

(1872-)

Caruso, Enrico, the greatest Italian tenor since Campanini, was born in Naples in 1872. The son of a mechanic, he industriously worked at his father's trade for forty cents a day. As a boy he received three dollars for singing in eight services in church, and while thus engaged, Virgini, a singing master, hearing him, recognized the rare quality of his voice and at once arranged to give him lessons.

His début was made in his native city in the rôle of Alfredo in "La Traviata" in 1896. He appeared later in Donizetti's "La Favorita," and in Ponchielli's "La Gioconda." His active artistic career began in 1898, in Milan, where he sang in Puccini's "La Boheme," Massenet's "La Navarraise" and in Cilea's opera of "L' Arlesienne," founded on Alphonse Daudet's story of that title. After a trip to Genoa, he returned to La Scala at Milan, where he sang the role of Jean in Massenet's "Sappho." After a season in Russia, where grand opera tenors are welcomed with delight, and another in South America, Caruso visited the United States, at the opening of the Conried season in New York, appearing in Verdi's "Rigoletto."

The Polish, German and Italian immigrants have a knowledge and a sincere love for the best in music, frequently playing one or more instruments in their family circle. So it was that when Manager Conried casually asked his Italian bootblack: "Who is your greatest Italian tenor?" the prompt reply was, "Caruso." Receiving the same answer from several Italians, he acted on this information, and by cable secured for America the privilege of hearing Caruso in various operas during the season of 1905. His voice is a pure lyric tenor of great range and sweetness. The phenomenal ease with which he soars to high C not only surprises, but sustains the pleasure given by his other vocalization. He belongs naturally to the Italian School of Acting.

Sherwood

Sherwood, William H., a native of Lyons, New York, is one of the foremost American pianists, and of the world's most eminent musicians. He received his early musical training from his father, the Rev. L. H. Sherwood, M. A., a cultured musician and founder of the Lyons Musical Academy. Between the ages of nine and eleven years, he appeared in concerts in some of our eastern cities as well as in Canada. In the year 1871, upon the advice of one of his teachers, William Mason, he went to Berlin and became a pupil of the famous Kullak. After seven months' study with this celebrated teacher, he was selected to play at the annual Kullak Concert in the *Sing Academie*. On that occasion he performed the F minor Fantasie of Chopin. An important journal said of his performance: "The greatest interest of all was awakened by a young man named Sherwood, who played Chopin's F minor Fantasie with such fine feeling, both in touch and conception, that even in those satiated with music as ourselves, it produced the deepest emotions." After a period of study in composition under Richter in Leipzig and Doppler in Stuttgart, he resumed his studies with Kullak and Weitzman. At this time he completed a number of compositions for piano, from among which Kullak selected an especially fine set of five pieces to use with his pupils.

During his second winter in Berlin he played the Beethoven "Emperor Concerto" with such success that he was called on to repeat his rendering of this grand work no less than four times, in Berlin alone. He studied a season under Deppe and afterward with Liszt at Weimar. At Liszt's last matinee of the season, Sherwood played twice, making a deep impression on a most distinguished audience. Later at Hamburg, he performed Grieg's Concerto in A minor, which he had studied under the composer. He gave his own concert in Berlin in 1876 with great success. During all these triumphs, like a true artist, he kept the highest ideals ever before him. He arduously worked out a system of exercises for training and strengthening the fingers and wrists, so that his ease in overcoming the greatest difficulties, is a matter of just astonishment to all observers of his performances. With him this prodigious technic is never used for display alone, but is merely a means to an end in bringing out the composer's meaning.

After five years abroad, Sherwood returned to America and began a series of notable concert tours. He was the first pianist to play the Grieg Concerto in America, with Theodore Thomas in New York and Zerrahn in Boston, and was the first soloist with the Boston Symphony Orchestra.

Aside from the best works of the old masters, Mr. Sherwood's repertoire abounds in novelties, including important American compositions. Last season he appeared in sixty concerts in fifteen states and also toured as soloist with the Theodore Thomas Orchestra. As piano soloist he recently appeared in a series of concerts with this famous orchestra, under the direction of Mr. Frederick Stock. He also appeared as soloist with this orchestra at the Chicago University.

Mr. Sherwood founded and still conducts the Sherwood Musical School in Chicago. He has had charge of the department of piano music at the original Chautauqua Institute, Chautauqua, N. Y., for sixteen summers.

He has been the examiner in the piano department of the Toronto (Canada) Conservatory for fifteen years and has been nearly as long the visiting director of music at St. Mary's School, Knoxville, Illinois. At the Sherwood Music School, Chicago, many students returning from their studies in Europe have enrolled for advanced piano work. His pupils are among the most prominent teachers and concert pianists of the present day.

Modest and unassuming in manner, Mr. Sherwood astonishes his hearers with the tremendous power, the fire and the poetry of his soulful interpretations.

Berlioz

(1803-1869)

Berlioz, Hector, the pioneer of the modern French School of orchestral music, was born in Côte St. Andre, Dec. 11, 1803. His father, a man of wealth and education, practised medicine for the love of humanity. He had acquired the habit of using morphine and to this influence, doubtless, is due the morbid temperament of the son.

The young Hector received his early education from his father, and after many discouragements, completed a musical career in the Paris Conservatoire. Here he endured the continuous enmity of Cherubini, who cherished the classic form as his musical ideal. However, Berlioz finally won the "prix de Rome" for his cantata "Sardanapale."

During his entire life Berlioz's daring innovations in music met with the hostility of the critics, their rancorous abuse causing him no little unhappiness. The expression of a definite idea in music, rather than the abstract or dreamy, appealed to Berlioz's temperament. Thus his original genius gave prominence to the symphonic poem.

A love affair inspired the "Romeo and Juliet" symphony, as well as the passionate "Symphonic Fantastique." On a rendition of the latter in Paris, an unknown admirer rushed on the stage, kissed Berlioz' hand and fled. The following day he sent the composer 20,000 francs as an appreciation of merit. This donor was the violinist, Paganini.

Berlioz's compositions embrace all forms of music. The opera "Les Troyens," 1863, his most ambitious effort, proved a failure, while his oratorio "Le Damnation de Faust," 1846, achieved great success.

Berlioz was a romanticist. His contribution to music is his combination of the programme form with the old symphonic structure. Unusual brilliance, with a tonal coloring at times extravagantly bizarre in orchestration, forms the chief characteristic of his work.

While the critics of his native France, violently denounced him, Liszt, in Germany recognized the unique quality of his genius. Liszt, Richard Strauss and Tschaikowski are among the most noted of his followers in blending music with the poetry of an idea.

Berlioz died in Paris, March 9, 1869, and within a year, harsh judgment against his work was disposed to give way to the universal favor of today.

Berlioz has been called the Edgar Allan Poe of Music.

Weber

1786-1826

Weber, Carl Maria Friederich Ernst von, has the distinction of being the founder of the German Romantic Opera. He was born at Eutin in the German Province of Holstein, on Dec. 18, 1786. His father was a director of music and the drama, and in his early boyhood he accompanied his parents on a tour of German towns with a small theatre company. He began at about fourteen or fifteen years of age to give himself wholly to the musical art, producing an opera, "Das Waldmädchen" (The Woodmaiden), which was first produced in 1800 in Chemnitz. In Salzburg, the following year, he composed his second opera, "Peter Schmoll and His Neighbors." In 1803, in Vienna, he came under the guidance of the celebrated Abt Vogler, who was at that time at the Austrian capital. As conductor of the theatre orchestra in Breslau, in 1804, he began a romantic operetta on the theme "Rübezahl," a favorite myth with German childhood. He completed only the overture known now as "Overture zum Beherscher der Geister."

In 1870 he again, in common with Meyerbeer, became a pupil of Abt Vogler, who had finally settled as orchestra leader at Darmstadt. After conducting his new opera "Abu Hassan," in Darmstadt in 1811, his art-tours included North Germany, Switzerland, Berlin, and Weimar, where he made the personal acquaintance of Goethe and Wieland. Leipsic and Prague were the arena of Weber's next artistic struggles. In Prague, where he conducted the newly organized opera, he obtained public recognition by his compositions of Koerner's "Songs of Freedom," under the title "Lyre and Sword."

In 1817 he was called to Dresden to found the German Opera in opposition to the strong Italian School. Now begins his most brilliant creative activity. The "Jubeloverture" (1818), "Preciosa" (1821), were followed by "The Freischutz." Germany had now another essentially folks opera to put with the "The Magic Flute" and "Fidelio." The Italian School was conquered. Weber was lionized. He wrote to his wife of his visit to Vienna to conduct his Freischütz: "I am everywhere received as a prodigy (Wunderthier)." In 1823 his "Euryanthe" was produced in Vienna, and Weber was by this most genial creation rooted in the esteem of the connoisseur world, as he had been in the folks' heart by "The Freischütz." In July, 1824, Weber conducted the great musical Festival at Quedlinburg in honor of the 100th birthday of Klopstock. Scarcely had he nursed his all too delicate powers after this exertion, when he was requested by Kemble, the director of Covent Garden, to write an opera for England This resulted in his crowning work, "Oberon."

His first presentation of "Oberon" in London took place April 10, 1826. After personally conducting twelve performances with unlimited applause, his health was completely broken down. Growing weaker and weaker with consumption, which had long preyed upon his frail constitution, he was found dead in his bed on the morning of June 5th, 1826. On the 14th of Dec., 1844, Weber's remains, which had been conveyed from London, were laid in their final resting place in the family vault in Dresden.

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Piano Lesson No. 4

Composed and Edited by William H. Sherwood

Position at the Keyboard

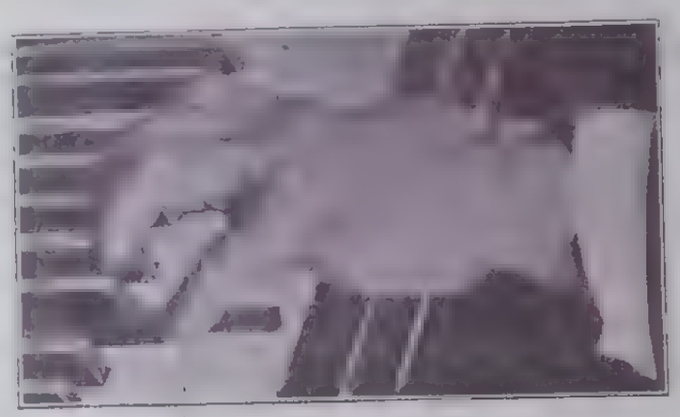
Sit on a low stool or a chair. A chair is preferred. Hold the body and shoulders erect, the chest high—much depends upon this. If the shoulders are drooped and the body in a tense, cramped position, it is impossible to have free use of the arms and hands. Sit far enough from the keyboard so that, with the hands in position upon the keys, the arms can be crossed in front of the body without inconvenience. The tendency of many pupils is to sit too high. With the hands in correct position, the finger tips resting on the tops of the keys, there should be a parallel line from the finger tips to the elbow joints. The height of the chair or stool should be adjusted so as to permit of this parallel line. Place the left hand on keyboard, the fifth finger on the first C below middle C, the other fingers on the next four white keys above. Have the hand in correct position, following the directions explicitly as given in Lesson No. 3. Take great care that there is no tension in the arm or hand and that the elbow is near the side. Raise all the fingers from the knuckle joints until they are about an inch from the keyboard. Do not allow the hand to rise from the wrist in attempting to do this. The arm, wrist and hand remain still; the only action is the lifting of the fingers from their knuckle joints. With the arm, hand and fingers in correct position you are ready to play.* The notes in the illustrations below are played in the "Tenor Group" (See Illustration No. 1, Lesson No. 3.)

Press the key down with the fifth finger slowly and steadily, and play C. Do not allow the other fingers to change their position. Be careful that you do not lower the outside of the hand when the finger plays and that the wrist does not rise. (See illustration No. 1.) It is simply the use of the one finger from the knuckle joint. Meanwhile the other fingers are controlled, not tense, but held in position. This requires a double effort of moving and restraining different parts. Hold the finger down about ten seconds. Then lift it very slowly to the position you started with. Hold it lifted steadily about ten seconds. Repeat the exercise a number of times or until the hand and finger feel slightly tired. In lifting the fifth finger, take great care that the outside of the hand keeps its position; and that the knuckle does not sink in. If you have this tendency, limit the height of the lift until the finger grows stronger and you have better control of it.

Playing D with fourth finger from knuckle joint.

Illustration No. 1.

Protected by U. S. Patent.



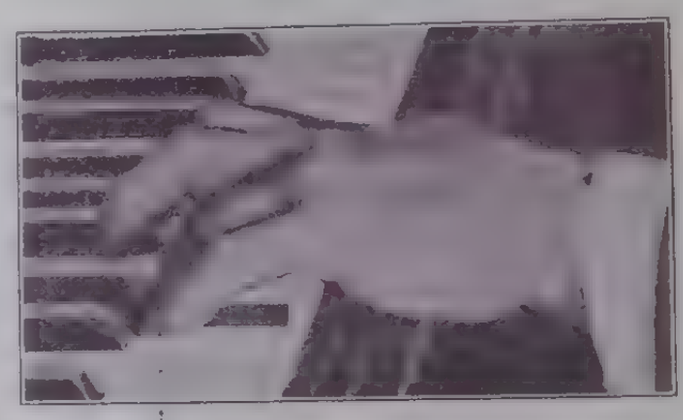
The dotted lines running from the fingers to the notes on the staff indicate the positions on the staff, of the notes being played.

With all fingers lifted and the hand in correct position, press the fourth finger down according to the instructions given for the fifth finger, and play D. (See illustration No. 2.) The fourth finger is usually weak and not as free as the others. Use it gently and do not stiffen. Lift as high as you can without a straining effort. If the outside of the hand is kept high and well over the keyboard it is a great aid to freely lifting this finger. Exercise the finger a number of times, moving slowly and holding the key down about ten seconds, then hold the finger raised ten seconds, following the same general directions as given for the fifth finger.

Playing C with fifth finger from knuckle joint.

Illustration No. 2.

Protected by U. S. Patent.



[illegible] finger down slowly and play E (see illustra[illegible] all directions and cautions given for fifth [illegible] The tendency in using this finger is to [illegible] int to rise when the finger plays. This [illegible] ided. This is the strong part of the [illegible] kles must be kept on a level with the [illegible] fourth and fifth fingers

Playing E with third finger from knuckle joint.

Illustration No. 3.

Protected by U. S. Patent.

Press the second finger down slowly, and play F (see illustration No. 4). The tendency of the knuckle to lift is the same in the use of this finger as of the third. Avoid this and bear in mind that the two most essential points in the use of the fingers are to keep the wrist limber and to have controlled and steady knuckle joints.

Playing F with second finger from knuckle joint.

Illustration No. 4.

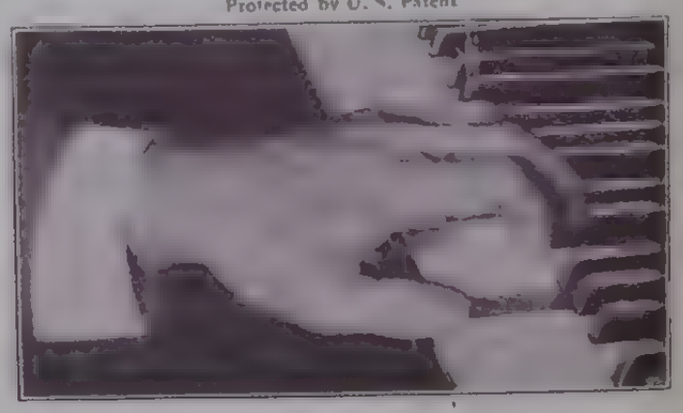
Protected by U. S. Patent.

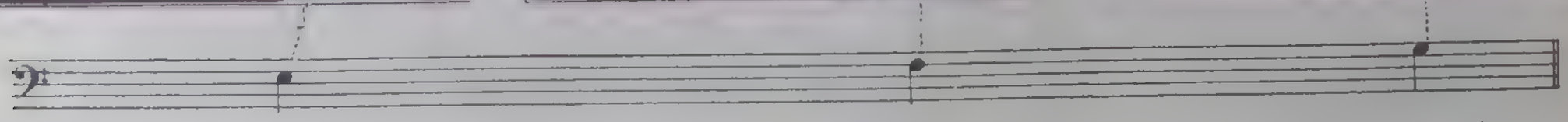
Press the thumb down slowly, and play G (see illustration No. 5). Observe that the knuckle joint of the thumb is near the wrist. The second joint of the thumb must be extended from the hand, the tip of the thumb turned toward the hand, all together forming a uniform outward curve. In playing with the thumb, the hand must keep correct position and not be tilted towards the little finger.

Playing G with the thumb from knuckle joint.

Illustration No. 5.

Protected by U. S. Patent





The above exercises should be done with each finger only a few minutes at a time, and should be discontinued as soon as the hand feels tired or strained in any way. Always listen to the quality of tone you produce. Try to produce a soft, but clear, agreeable tone. If you strike the key in a steady, controlled manner, according to directions, your tone will be agreeable. If you are tense, if you thump, the tone will necessarily be disagreeable. Equally should you avoid a limp, flabby use of the fingers.

*NOTE—Another valuable way of practicing this exercise is to hold the four fingers not being used lightly touching the surface of the keys. Also holding the keys firmly down. Exercises requiring such control will be given in succeeding lessons, but our regular rule of practice will be to hold fingers not playing above the keys as explained in lesson.

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Grand Opera

According to many authorities, Grand Opera owes its origin and present form to the French. Very early in the 17th century, lyric dramas, in which music was employed for illustration of noble subjects, were presented in an effective manner.

The imperfect condition of the musical art, and the inadequacy of means in obtaining effects render the appellation "grand" inappropriate to any of the performances of that period. Grand Opera really begins nearly half a century later, with the school of Lully.

The term "Grand Opera" is French, and purely conventional, denoting a lyric drama, free from spoken dialogue, and in which the "business" is carried on in melody, or recitative throughout. It may contain any number of acts, or ballets or divertissements. The musicians of nearly every musical country have contributed to this form of art. So numerous are the details, and so exacting the conditions necessary to give an adequate production of Grand Opera, that performances may only be seen in the larger musical centres. Wealth is necessary in order to bring together the artists and chorus, to employ an adequate orchestra, to defray the expense of the vast theatre, to supply the immense scenic accessories, the electrical effects, the army of stage mechanics and the innumerable other details.

In America, there is at present but one great Opera-house where such performances may be seen during a period of fifteen to twenty weeks each winter. This is the Metropolitan Opera-House of New York City. An attempt is being made to maintain another Grand Opera House and Company, by a rival manager of the same city.

In London, Covent-Garden is the famed home of Grand Opera. In Paris is the most beautiful Opera-House in the world, while every music centre of Germany, Austria, Bohemia and Italy maintains in lavish manner its own magnificent Opera-House, where the greatest artists are employed.

It has become the fashion to term as Grand Opera nearly everything of the opera order which is given at the Metropolitan, whereas many of the operas come under the head "Romantic Opera," a later development of German Opera, which, as a form of art, has had great influence upon the progress of dramatic music. It differs from Grand Opera in that its stories are mostly drawn from the realm of phantasy, ghosts, demons, fairies, gnomes, witches, sprites, etc., figuring largely in its themes. Its sphere is also the splendor of chivalry, the solitude of the forest, or the arches of the cloister. Its characters may be queens, and princes, a troop of spectres, or a crowd of peasants with hearts as innocent as their garb is homely. They must, however, speak in their real characters, natural or imaginary. The scene cannot well be laid in a modern drawing-room or in the streets of a modern city.

The term romantic is borrowed from literature and denotes a subject of pure romance, mixed with supernatural incidents. The prototype and first great example of this class of opera is the "Freischütz" by Weber; also Weber's "Oberon" and his "Euryanthe." Others are "The Templar and Jewess" and "Hans Heiling" by Marschner and "The Troubadour" by Verdi. The most illustrious examples of Romantic Opera are Wagner's "Tannhäuser" and "Lohengrin."

Comic Opera

Comic Opera reached its highest development in France. Its origin may be traced directly to the "marionette," or "puppet" theatre. The introduction of music in these performances increased their popularlty to such an extent that the jealousy of Lully and his followers was aroused. An order was obtained forbidding vocal music at these theatres, and a subsequent command from the Comedie Francaise prohibited speech also. Rich in expedient, the managers surmounted this threatened disaster by fastening placards on the performers on which were inscribed the lines supposed to be spoken.

In 1716 however a license was procured allowing the presentation of dramatic pieces with singing and dancing, accompanied by instrumental music. To these plays was given the name "Opera-Comique," and the name has since clung to this style of entertainment. In Italy opera-comique, restricted to one-act pieces, flourished under the name of "Opera Buffa." It was introduced between the acts of grand opera and served to relieve the strain of emotion by diversion into lighter paths. Since the beginning of the 18th century, comic opera has everywhere divided with the serious, the attention and affection of composers and audiences alike.

A happy dénouement is one of the necessary requirements of comic opera, the tragic fate of heroes and heroines being subjects from which the serious writers alone draw highest inspiration. In the field of true "Opera-Comique" compositions conspicuous for excellence and beauty are Rossini's "Barber of Seville" and "Le Comte Ory," Donizetti's "Daughter of the Regiment" and Verdi's "Falstaff." On account of the light character given to one of the principal roles, Mozart's "Don Juan" comes under this classification. In England, the charming "Pinafore," "Trial by Jury" and "Mikado" by Gilbert and Sullivan, together with Balfe's "Bohemian Girl," the ever popular "Chimes of Normandy," "La Mascotte," "Robin Hood," "Erminie," and "Fra Diavolo" are but different forms of comic opera.

The musical extravaganzas so much in vogue at present are traceable to light opera influence. These forms of "musical-comedy" which, as the name implies are a melange of music and fun, have unfortunately degenerated, until buffoonery frequently passes for comedy, while the music is hurriedly written by young aspirants for fame. It is no uncommon thing to hear spirited motives from the music of the masters boldly interpolated in songs, or in the orchestration of scores otherwise of mediocre quality. Reginald DeKoven and Victor Herbert have used their talents in reinstating good light opera upon the American stage.

AS IN THOSE DAYS OF YORE

Ballad

Words by HARRY C. FELLER

Music by GEORGE BELDEN

Moderato espressivo

mf *poco accel.* *poco rit.*

Once a - gain I see the fields where you and I
When the flow - ers fade, dear, as the days of spring,

p *a tempo*

Slow - ly stroll'd to - geth er 'neath the sum - mer sky, I
And the birds be - come so mute and cease to sing, Will

know the birds are sing - ing just as gay As in the past, it seems but yes - ter-
love you gave in days that long have past Then al - so fade in na - ture's way at

ten.

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day,..... 'Twas there we part-ed one bright morn-ing, dear, in May; And
last?..... Or will your love to con-stan-cy be al-ways cast, To

then · I fan-cied that my dream of love was o'er, But
share with me both gloom and sun-light ev - - - er - - more, If

Piu lento

dear, I know that you to - day are just as true As
so, when I draw near, then breathe your an-swer, dear, For

you were, sweet-heart, in those days of yore.....
I love you as in those days of yore.....

Tempo di Valse, lento.

As in those days of yore ..... I know that you are true, ...

p dolce

As in those days of yore ..... The flow-ers smile for you, ...

And as in days of yore ..... I'll love you all the more, ...

f

Piu lento *pesante*

Tell me, dear heart, We'll nev-er part As in those days of yore. .....

ff D.C.

Sweethearts Forever.

(BALLAD.)

Words by
ROB'T J. MOORE.

Music by
GEO. J. TRINKAUS.

Valse lento. *(Slowly.)*

mf espressivo.

cresc.

1. "Let you and I be
2. Long years they've been to -

p

ritard.

p a tempo.

sweet - hearts"
geth - er

A youth asked earn - est - ly,
Yet love has nev - er failed

"I
Tho'

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ten.

will be con - stant ev - er, dear, And love you faith - ful - ly," The
oft - en on life's troubled sea The faith - ful cou - ple sailed He

maid - en gave her an - swer, Then asked him with a sigh How
nev - er has for - got - ten The vow he made the day He

long will we be sweet - hearts" And this was his re - ply.
won her for his sweet - heart And when she heard him say.

poco rit.

REFRAIN.

dolce 2nd time pp

Sweet - hearts for - ev - er you and I will be

p-pp dolce

Sweet - hearts for - ev - er 'till e - ter - ni - ty,

Fate will nev - er, nev - er, Your love and mine sev er For

mf

we'll be sweet-hearts, sweet - hearts for - ev - er.

cresc. f p

cresc. f p rit.

2

sweet - - hearts for - ev - - er.

ff a tempo.

To Mrs. H.D. Trinkaus

MISSES AND KISSES

A Novelette

By PHILIP KRAUSE

Allegretto e grazioso

Piano

mf *accel.*

cresc

allargando

poco rit.

Daintily

mf *a tempo*

poco cresc.

f

p *largamento* *poco rit.* *a tempo*

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a little faster

p–f

1

molto cresc.

sff

2

molto cresc.

rit. ff

a tempo

mf

poco rit.

f

largamento

poco rit.

a tempo

rit.

Trio

mf
a tempo
poco ritard.
a tempo

Sostenuto
mf–f

cresc.

poco rit.
1
a tempo
2
a tempo ***p***

mf *accel.*

cresc.

allargando

poco rit.

f a tempo

poco cresc.

p largamento

poco rit. a tempo

f largamento

poco rit.

accel.

ff

ffz

Arts and Modes

Reverie

B. HARTZ
Composer of "Omena," "La Fiancée," &c.

Andante con espressione

p legato *mp* *mf*

poco rall. *a piacere* *mp*

poco rit *a tempo*

poco rit.

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mf

L.H

L.H.

L.H

mf

poco rit.

mp

a tempo

poco rit.

mp

cresc.

mp tranquillo

rit.

a tempo

f pomposo

f

mf semplice

f

mf semplice

a tempo

f

f

fz

mf semplice

rit.

mp a tempo

poco rit.

mp tranquillo

rit.

p poco accel.

L.H.

rit.

p

To my dear friend Pierrepont Beers Foster

ALBUM LEAF

CHARLES HENRY WEBB

Poem from "With Lead and Line." Houghton, Mifflin & Co. N.Y.

PORTER STEELE.
(Op. 31 No. 1.)

Con spirito

8

rit.

p

Love is a day with no thought of mor - row,

8

p a tempo

Love is a joy with

8

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no thought of sor - row. Love is to give With no

f

thought of re - ceiv - ing, Love is to trust

8

rit.

With - out quite be -

8

rall.

rit.

poco a poco

- liev - ing.

a tempo

To E.H.S.

WHEN LOVE WAS BORN

ARTHUR S.HARDY

Poem from "Songs of Two, and other Poems," Chas. Scribner's Sons, N.Y.

PORTER STEELE, Op. 31, No. 2.

Andante con moto

f

p

We thought when love at last should come The rose would lose its

thorn, ... And ev'-ry voice but joy's be dumb, When

love, sweet love was born. ..... That nev-er tears should

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start to rise, No night o'ertake our morn,..... Nor a - ny guest of

grief sur-prise, When love, sweet love was born.....

But when he came, O

heart of mine! And stood with - in our door,..... No

joy, our dream - ing could di - vine, Was miss - ing from his

store; ..... The thorns shall wound our hearts a - gain, But

not the fear of yore, ... For all the guests of

grief and pain, Shall serve him ev - - - er - more. .....

brillante

To M. M.

ASK IF I LOVE THEE?

CHARLES KINGSLEY

PORTER STEELE, Op. 31, No. 3.

Moderato

f

Ask if I love thee? Oh,

smiles can-not tell..... Plain - er, what tears are now show-ing too well.....

Had I not loved thee my sky had been clear,..... Had I not loved thee I

ff

had not been here, Weep-ing by thee,..... weeping by thee.

rit.

rit.

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Ask if I love thee? How -

f

else could I bor - - row Pride from man's slander and strength from my sor - row?

Laugh when they sneer at the her - e - tic's bride?..... Know-ing no bliss, save to

toil and a - bide, Weep-ing by thee,..... weep-ing by thee.

rit.

ff

rit.

Respectfully inscribed to Mr. Frank E. Morse Boston, Mass.

TO A CHERUB.

Lullaby.

Words & Music by
SIDNEY N. LAGATREE.

Not too fast.

mf *Cantabile* *rit.*

p

With twi - light at close of day,_____ comes slum - ber sends care a -

way._____ Lit-tle woes lit-tle joys, lit - tle girls lit - tle boys, must

rest for a - gain comes la - bor and play. The sand - man has winked his

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eyes,—— He knows for he's ve - ry wise.—— Good

ba-bies must sleep so their beau-ty will keep, when bright stars are in the

skies.—— All na - ture is hushed in sleep,—— while

Longa. pp

an - gels a close watch keep.—— High up in their nest the

birds are at rest, and ba - by dear lies on his moth - er's breast. The

dream boat is near at hand,—— It's crew is a fair - y

band.—— Dear loved one A - dieu. they wait for you, to

sail off for By - lo - land.——

morendo.

Respectfully dedicated to Mr. J. W. Myers, Des Moines Ia.

American Valor.

March & Two Step.

SAMUEL SIEGEL.

Tempo di Marcia.

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ff

mf

1.

2.

fz 8va

fz 8va

TRIO.

p-ff

fz

ff fz

fz Fine.

fz

cresc molto.

Trio D.C.

TELLER, SONS & DORNER, NEW-YORK

Dedicated to Miss Margaret Townsend.

I THINK OF THEE

WHEN MORNING SPRINGS. Music By G. Tagliapietra.

Moderato.

mf

rall. *e*

p

I think of thee ..... when morning springs ..... From sleep, with

dim

p

plu - - mage bathed in dew, And like a young ..... bird lifts her

wings ..... Of gladness on ..... the welkin blue; ..... And when, at

rall.

mf

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noon,..... the breath of love,..... O'er flow'r and stream ..... is wand'ring

free,..... And sent in mu - - sic from the grove,..... I think of

thee,..... I think of thee. I think of thee ..... when soft and

wide,..... The evening spreads..... her robe of light,..... And like a

cres.

young and tim-id bride, Sits blushing in the arms of

cresc. meno mosso.

night. I think of thee, that eyé of flame, Those tresses

f

ff

Ped. *

rall.

float - - ing bright and free, That brow, where beau - - ty writes her

rall.

name; I think of thee, I think of thee, of thee.

suivez. ben marcato. dim col canto.

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Organ Lesson No. 5

Composed and Edited by Frank W. Van Dusen

Illustration No. 1

Illustration No. 1

Shows the correct position at the organ. Sit at the organ erect, in an easy and graceful manner. Have the organ seat moderately high, so that the treadles may be operated with as much ease as possible. A moderately high bench slanting a little downward towards the organ, places the player in a good position, and offers more stability than an organ stool. If the seat is too low, it necessitates too great exertion on the player's part in the use of the treadles. Sit at such a distance from the organ that treadles may be operated to good advantage; yet do not sit so close that freedom of motion of the arms is restricted.

The elbows should be held neither too close to the sides nor too far away; moreover they should be either on a level with the keys or held a little higher. In this also the position must be easy and natural.

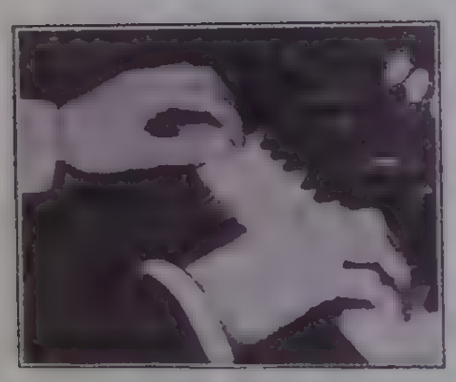

Illustration No. 2

Illustration No. 2

In illustration No. 2, the hands are shown in correct position. Notice that the knuckles are rounded (never flat nor depressed) and very slightly raised, which gives the hand a somewhat vaulted form. However, avoid raising the knuckles too high. The wrist is held a very little lower than the knuckles, and about level with the arms. Do not hold the wrist too high, as shown in illustration No. 4, nor too low as in illustration No. 3.

The fingers must be curved and rounded at all the joints, as seen in illustration No. 2, and the keys are touched with the tips of the fingers only. The thumb forms the sole exception as it presses the key not with the tip, but with the edge.

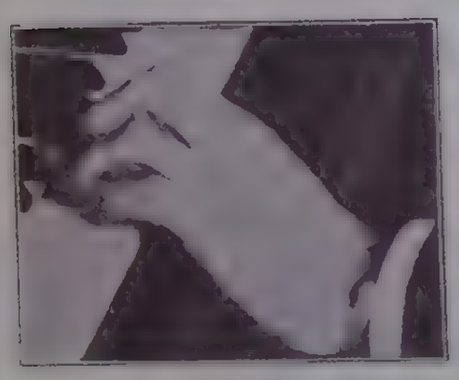

Illustration No. 3

Illustration No. 3

By observing illustration No. 3 we see a faulty position, in which the wrist is held too low. This position is one which must be avoided at *all* times. The wrist must never be allowed to hang down in this careless manner. Especially in the early stages of practice, is the pupil cautioned to watch the position of the wrist and see that no such faulty habit is formed.

Illustration No. 4

Another faulty position, as may be seen in illustration No. 4, is that in which the wrist is held too high. This is even worse than the faulty position shown in illustration No. 3, for elevating the wrist in this fashion not only places the wrist and hand in an awkward and ungraceful position, but also tends to stiffen the wrist, and anything which interferes with the relaxation of the wrist restricts the freedom of movement of the fingers

Illustration No. 5

The fingers should not be held at the very edge of the keys, as shown in illustration No. 5 — they may slip off. It is better to place them near the center of the white keys, where the black keys may be reached easily without moving the hand forward every time a black key is to be played.

This forward and backward movement causes a waste of time where speed is required. It is well to hold the fingers not far from the black keys at all times, so as to avoid any loss of time in moving the hand forward and backward.

Illustration No. 6

Shows the hands in a faulty and very ungraceful position, which the pupil must guard against. Do not allow the hand to be tipped to one side in this fashion. Hold the hand so that one side is no higher than the other and hold it as quietly as possible when playing.

Illustration No. 7

Here the fingers are straightened out on the keys in a careless position which they will assume unless the pupil continually guards against the tendency. Illustration No. 2 in this lesson shows the fingers curved in proper position.

Beginners should place the fingers carefully in this curved position before starting to practice — every time they sit at the organ — and bear in mind, continually, to keep them curved at all times while playing. If the habit of straightening the fingers on the keys is formed in the early stages of the pupil's practice, it will be very hard to correct the faulty habit later. And it is not only an ungraceful position, but a position which will retard the speed in playing at a later period in the pupil's progress where speed is required.

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Illustration No. 4

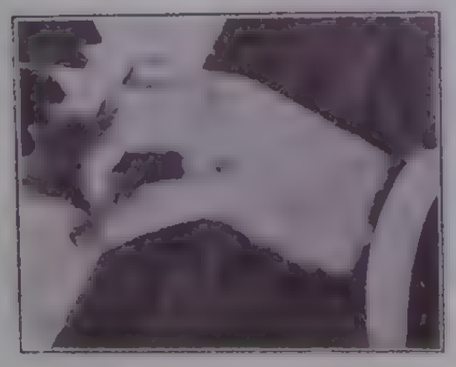


Illustration No. 5

Illustration No. 6

Illustration No. 7

Bach

(1685-1750)

Bach, Johann Sebastian, was born at Eisenach, Germany, March 21, 1685. He is one of the greatest musical spirits of all times. He left to the world a vast amount of sacred music, vocal and instrumental, which has enriched art by its inexhaustible wealth of harmony. Bach was an unparalleled master of both the old and the new schools. Though living during the period of transition from the old forms of music to the modern, it cannot be said that his works belong more to a past than to the present age. Not only are they a source of wonder to the musician of today, but they are studied as models, and imitated and revered as the offspring of genius.

Bach led a simple life. His family traditions for generations were musical. At the age of nine he lost his mother, and a year later his father. He was handed over to the care of a brother who also became his first teacher. In 1700 he obtained free tuition at St. Michael's School at Lüneburg, from which town he made several trips on foot to Hamburg to hear the playing of noted organists. Doubtless he received at Hamburg the first impressions which later developed into his grand masterpieces for the organ. In 1703 he received his first appointment a violinist, being employed at Weimar by Johan Ernst, brother of the reigning Duke. After occupying various positions as choir director, and orchestra conductor, in different musical centers, he went to Leipzig in 1732 as chorister in St. Thomas' School, and musical director in the university, where he served actively for twenty-seven years till his death, which took place at Leipzig July 28, 1750.

During his last years he was totally blind. Bach was married twice, leaving six sons and four daughters, five sons and five daughters having died before him.

Only a small part of Bach's compositions was printed during his lifetime, and for fifty years his works were neglected. Not until 1829 was the composer's true greatness brought to light, when Mendelssohn performed his tremendous "St. Matthew's Passion" in Berlin. Mendelssohn said it had been left to a Jew to restore Bach's Christian art work to the world. Since then the cultivation of the Bach music has been constantly increasing, until today it stands pre-eminent in the realm of music and is the supreme test of an artist's interpretative powers, both temperamental and intellectual. Most of the great pianists of the last century have attested the value of Bach's "Well Tempered Clavichord," asserting that this collection of preludes and fugues has been the foundation of their art.

Kubelik

(1880-)

Kubelik is not only one of the greatest musicians, but also one of the most interesting personalities in the art-world of today. As he is twenty-six years of age, and a married man, we think no more of him as the "boy violinist" who in his twentieth year first passed the threshold of the English speaking world—a lad of frail physique, with almost a girlish face, half hidden behind the bewitching locks requisite to the successful juvenile debutant. Whether or not it was the "Reincarnation of Paganini" who then astonished the musical circles of England and America, the youth, who made it his art-motto that each new performance should improve upon the last, has steadily mastered the world as he has mastered himself and his instrument.

Jan Kubelik was born in the little village of Michle, near Prague, Bohemia, on July 5th, 1880. His father, who earned his livelihood from a small market garden, was a musical spirit, playing upon several instruments, excelling upon the violin. The elder Kubelik was also intellectual, saw the latent genius in his child, and the necessity of its early development. At eight years the boy's violin-playing gave him the reputation of a "*Wunderkind*," a prodigy in music. At twelve he entered the Musical Conservatory at Prague, which he left six years later, the master of his art. His father, still in penury, died the year the boy, in whose genius he had always believed, started upon his career. This has been a pathetic reflection to Kubelik in his triumphs. The two years 1898-1900 the young artist played in the cities of Austria-Hungary, Bohemia and Italy, establishing his fame as a violinist. In May, 1900, he went upon an art-tour to England, where his renown already preceded him; thence he came to America, whose golden harvests are always ready for the reaping of foreign geniuses; since then he has been to all the great art centers of the world, until today Kubelik is a universal possession, a world-artist. The "little vegetable patch" where his father toiled has been exchanged for the Bycher Castle, where he lives with the Countess Marianne Casky-Szell, whom he happily married in 1903, and their twin children Mary and Anne. Kubelik calls this a "vagary of fate." It is the fruit of native talent wisely and studiously nurtured.

It is rare that so young an artist has so thoroughly conquered the world, and been so much decorated and everywhere honored as has Kubelik. It is the world's tribute to art. Kubelik's principle has been from his youth never to employ trickery to win applause, and he has so schooled himself that when he stands before a great audience he erases it from his mind, and thinks only of the masterpiece he is rendering. Among the favorite numbers on his programs with which he has delighted and inspired multitudes are: Bach's "Chaconne," Händel's "Largo," Beethoven's "Concerto," Wieniawski's "Legende," Tartini's "Devil's Trill," Sarasata's "Zigeunerweisen" (Gipsy Melodies), Bazzini's "Rondo of the Hobgoblins," and Paganini's "Variations" upon Paisiello's Air, "Nel piu cor."

Kubelik never admits a number upon his program which he himself does not love to devotion, and this may be set down as one of the secrets of his power in rendition.

Rubinstein

(1829-1894)

Though Cherubini secured Felix Mendelssohn for the musical world, his judgment was not always infallible, as is evidenced in his refusal to admit Rubinstein and Liszt to the Paris Conservatoire, of which institution he was the head. Anton Rubinstein, the pianist and composer, was born of Jewish parents in Wechwotinetz, Bessarabia, Nov. 16, 1829. The father a Pole, the mother a German, adopted Christianity because of the persecutions of their race. Rubinstein has said of himself, "The Russians call me a German, the Germans call me a Russian; the Jews call me a Christian, the Christians call me a Jew. What am I?"

After a course of lessons with his mother, Rubinstein, at the age of seven, was placed under the tuition of Villoing. At the youthful age of ten he commanded the high regard of the Parisian musicians in concert work. For several years he made successful concert tours with his teacher throughout the countries of Europe.

In 1844, on Meyerbeer's advice, the young Anton, together with a talented brother, began the study of the theory of music in Berlin. After a period of study, alternating with concert touring in which the programme numbers were chiefly of his own composition, Rubinstein returned to St. Petersburg where he was made court pianist in 1858. In 1859, he founded the Conservatoire in that city.

A trip to America, 1872 to 1873, during which he gave two hundred and fifteen concerts, netted him forty thousand dollars, but no financial reward, however large, could lure him across the waters a second time. It was as a composer, Rubinstein wished to be remembered, and he bequeathed to the world compositions in all great music forms. Russian melodies treated in the German manner form the Sclavic element, characteristic of his work.

Rubinstein originated the Sacred Opera, that is, oratorio with the characters in costume. To this class belong his "Tower of Babel," "Paradise Lost," "Moses," and "Christus." In the field of opera, besides eleven compositions of indifferent merit, are the meritorious works, "The Demon," 1875; "Die Makkabäer," 1875, and "Nero," 1879. In orchestral works his symphonies, including the famous "Ocean Symphony" give him fame as a composer while not placing him in the first rank.

Amongst his other noteworthy achievements are found the concertovertures, Opus 43, "Triomphale," and Opus 16, "Anthony and Cleopatra," together with numerous fantasias, romances, violin-sonatas, miscellaneous scores and more than one hundred duets, choruses, etc.

The demand of modern critics in a pianist is a perfection of technique as a foundation for true interpretation, and in this Rubinstein was inadequate.

As a pianist, however, he ranked second only to Liszt. His playing was a masterful performance, virile in interpretation, broad in outline, invigorating, exciting. There are critics who hold that the greatness of Rubinstein's genius will triumph over the classicist's love of pure form, and that it is but the professional musicians at present who withhold his melodious works from the programme numbers.

His musicianship brought him great honors. The Czar gave him the Order of Vladimir with the title of nobility which accompanies it. He was made an officer in the Legion of Honor, and also a Knight of the Prussian *Ordre pour le merite*.

Without premonition of death Rubinstein passed away suddenly at his villa in Peterhof Nov. 20, 1894.

Händel

(1685-1756)

Händel, George Frederick, the father of oratorio, was born in Halle on the Saale, in the Duchy of Magdeburg, Lower Saxony, in 1685. The foreign soil of England, however, became his musical home. The regard which his father enjoyed in his double profession of surgeon and barber is attested by a printed funeral oration and by the inscription on his tombstone.

Young Händel was marked out for the law, but the genius of music possessed the lad from earliest infancy, and no other profession could bind him. In manhood he had great respect for his own personality, and his lofty spirit of independence commanded esteem from personages of rank and fortune, many of whom would have gladly become his patrons.

His studies were begun under an enthusiastic young musician in Halle, who taught him to play upon the organ, the harpsichord, the violin and the hautboy, and almost every other instrument in use in the orchestra of that time.

At the age of nine he began his career as a composer and at the end of each week he had produced sonatas, or a church cantata, for both voice and instruments.

In 1696 Händel was sent to Berlin where he met two famous Italians who influenced him subsequently to visit Italy, which at that period exercised the musical censorship of the world.

The German Protestants have sung the history of the Passion of Christ during Holy Week from the latter part of the sixteenth century (1573) on. To this it was the custom to add the choruses founded on melodies from the Chorales, every word of which the congregation knew and sang. This constitutes the Passion Oratorio.

In 1704, Händel with the daring originality of his genius, composed a Passion Oratorio founded on the literal text of the Evangelists but instead of the familiar choruses he interpolated words from a specially prepared poem. The manuscript of this was lost for a century, but has been found, and in 1860 was published by the German Händel Society.

Händel's Italian journey was productive of many compositions, mainly operas whose merit adds little to his present fame. However, the student finds many themes for his compositions today, in a research among his manuscripts.

While in the service of George the Elector of Hanover, Händel obtained reluctant furlough, and paid a visit to England. Enamoured with life in London, after a career of operatic management and mismanagement, he determined to remain. By a turn of fate, George, his old patron, became King of England on the death of Queen Anne. It was on the occasion of a water party on the Thames that Händel composed what is known as the "Water-music" and by its charm he won back the King's favor which he had forfeited. This music is still to be found in our concert numbers.

Händel's lasting fame rests on his Oratorios, the sacred music to which he dedicated his genius after reaching the mature age of fifty years.

Händel worked rapidly, and it is said that if his inspiration failed to respond promptly to his need, he appropriated airs not his own, working them into his compositions with such a wealth of contrapuntal coloring as to justify his method.

His oratorios of "Saul," "Samson," "Judas Maccabeus," and the "Messiah," which he wrote in three weeks, appeal to the public generally and reveal the sure musicianship as well as the genius with which he composed.

The Christmas Week in our large cities is incomplete without its rendition of the "Messiah," and in the smaller towns throughout America the increasing number of Oratorio Societies, recruited by the Englishman, who thoroughly knows and loves his oratorios, make for the higher culture of the community.

Händel's death in London, May 13, 1759, occurred on the date when he was to have led the orchestra for the "Messiah." His remains lie buried in Westminster Abbey.

In Halle, Germany, where he was born, tourists may see the fine statue of Händel in the center of the market place.

Moszkowski

(1854-)

Moszkowski, Moritz, the great piano virtuoso and composer, was born at Breslau, Aug. 23, 1854. His father was a Polish gentleman of wealth and education. The young Moszkowski received his early training in his native town. Subsequent periods of study at Dresden, and later at Berlin under Stern and Kullak, completed his education. In 1873, he arranged a concert programme for himself, winning the critical appreciation of the musicians of Berlin, in which city he remained until 1897.

Moszkowski limits his compositions to no one class. With "Boabdil," successfully given in Berlin in 1882, he entered the field of opera. "Jeanne d'Arc," the historic heroine who has attracted the imagination of poets and musicians of all nations, has been given a musical setting by Moszkowski in a symphonic poem. A phantasie for orchestra, two suites and a violin concerto have won favorable recognition. In the smaller forms lies Moszkowski's signal success, his compositions for the piano being of wide range and great merit. In this class we find "Moments Musicianaux," minuets, barcarolles, waltzes, etudes, the delightful Spanish dances, and the Hungarian Czardas, the picturesque Gypsy dances of that country. His four-hand suite "From Many Lands," together with his "Waltz de Concert" and "Guitarre" are popular with pianists, the "Serenata" finding equal favor with violinists and pianists.

Moszkowski is at present in Paris, where, as a teacher, he attracts students from all parts of the world. Many distinguished artists are numbered among his pupils. In his humorous autobiography to a Boston pianist, he says, "In spite of the theoretical instruction of Kiel and Wuerst, a desire to compose was early aroused in me. I perpetrated in time an overture, two symphonies, piano and violin pieces, songs, etc. My prominence as a pianist is known to you. Besides these extensive acquirements I can play billiards, chess, violin, can ride, and imitate canary birds. I am a very tidy, amiable man, and your devoted friend and colleague,

MORITZ MOSZKOWSKI."

Verdi

(1813-1901)

Verdi, Guiseppe, who held the banner of Italian Operatic Music during the second half of the 19th century, was born the same year as Richard Wagner, and survived the German master eighteen years.

Born Oct. 9, 1813, of a poor innkeeper of Roncole, in the Province of Parma, Italy, be became, under local teachers, the village organist at the age of ten years.

His musical education was then undertaken by Provesi, organist of the Busseto Cathedral. In 1831 a philanthropist offered to pay his expenses at the Milan Conservatory of Music, but the examining board declared "he had no talent for music, and could never become a musician." He therefore became a private pupil of Lavigna of the Scala Opera House.

Verdi began his productive career as a writer of songs, but soon adopted the theater as his special field. His first opera, "Oberto," was produced with favor at the Scala Theater, Milan, in 1839.

"Nebuchadnezzar" (1842) and "Ernani" (1844) marked the rapid development of the young musician. Thus far Verdi was working within the bounds of the Italian style. His second period began with the three works which gave him an international fame: "Rigoletto" (1851), "Il Trovatore" (1853), "La Traviata" (1853). These were followed by a long series of works of varying merit and success, among them "The Sicilian Vespers" (Paris 1855), "A Masque Ball" (Rome 1859).

To the third and highest stage of his career belong "The Force of Destiny" (1862), "Don Carlos" (1867), and especially "Aïda" (1871). "Aïda" was composed to the libretto of Chizlansoni on the commission of Ismail Pascha, Khedive of Egypt, for the occasion of the opening of the Suez Canal, and was first performed at Cairo on March 11, 1871.

His Manzoni "Requiem" was written on the occasion of the death of the Italian poet Manzoni in 1873. Verdi's last compositions, crowning the life-work of one of the world's great musician-dramatists, were "Othello" (1887) and, 1893, "Falstaff." This comedy of "Falstaff" is often mentioned with Mozart's "Don Juan" and Wagner's "Mastersingers." It has at least given to all the world a musical association for Shakespeare's immortal character of the fat knight. Verdi died on Jan. 29, 1901, at Milan. Born in poverty and obscurity, he died known to all the art world, and his large estate was appropriated to a Home for Musicians. Verdi's life-success has been well attributed to his understanding of the unfolding "time-spirit," his open-minded willingness to grasp it, and work under its power.

Grieg

(1843-)

Grieg is to the musical art of Scandinavia what Thorwaldsen is to its sculpture. He represents to the world the Northern School of Music.

Eduard Hagerup Grieg was born at Bergen, Norway, June 15, 1843. His great-grandfather was a Scot, who spelled his name Greig. The young Eduard inherited his gifts from his Norwegian mother, with whom he began his early education in music. Later, acting on the advice of Ole Bull, also a native of Bergen, the young boy was sent to the Leipsic Conservatory, where he studied composition, orchestration and piano, with Moscheles, Hauptmann, Richter, Reinecke, and Wenzel. Feeling that the German classicism (of Leipsic) restrained rather than aided his development, on his return to Norway, he entered the Conservatory at Copenhagen. This was a fruitful experience. While there he met the young composer Rikard Nardraak, and together they discussed patriotism, folk lore and the ideals of Norwegian art. Grieg says of this friendship: "It was as though scales fell from my eyes; for the first time I learned through him the northern folk songs, and to understand my own nature."

In 1867 he founded a musical union in Christiana, conducting it himself until 1880. Grieg's music is peculiarly national. In it he translates the poetic melancholy, as well as the exuberant gaiety of the folk songs of Norway. He has caught the spirit of these melodies which form the back ground for his unique harmonies. While his music is characteristic of Norway, it is not less stamped with the individuality of Grieg's genius. Though the rugged rhythms are frequently marked and abrupt, and syncopation adds its disturbing element, Grieg's musicianship and good taste pervade and dominate these elements, making his productions a distinct addition to music literature.

In spite of imperfect health, Grieg is a prolific writer. His works like Chopin's are chiefly in the smaller forms.

Of his songs, "The Minstrel's Song," "A Swan," "Solvejgs Lied," "The Youth," "Springtide," "Friendship" and "The First Primrose" are especially beautiful as well as characteristic. The Norwegian poets Bjornson, Ibsen, Vinje, Rolfsen and Munch, are the inspiration of his later work.

Owing to the knowledge of the art of instrumentation his piano concerto ranks with the great works of this class to which such a temperament as that of Madame Carreno is peculiarly fitted for its adequate interpretation. Among other orchestral works of note are the "Norwegian Dances," the melodramatic "Bergliot," "Sigurd Jorsalfar" and the two "Peer Gynt" Suites Opus 50, founded on Ibsen's poem.

Grieg has many imitators among the Scandinavian writers many of whom appropriate his melodies, taking them for folk songs. In Edward McDowell the composer, America has a genius whose originality may be compared to that of the great Norwegian.

Grieg has been called the Chopin of the North.

Siegel-Myers Correspondence School of Music INCORPORATED
STEINWAY-HALL · CHICAGO ·

Violin Lesson No. 7

Composed and Edited by Arthur Heft, Mus. Doc.

Notes on the "D" or 3d String.

Place your 1st finger on the 2d white line of the D string, as shown in Illustration No. 35, press firmly on the note "E," but hold the 2d, 3d and 4th fingers in the proper positions, as shown in this illustration.

Place your 2d finger firmly on the 3d white line of the D string, retaining the 1st, as shown in preceding illustration. You then have the note "F."

Place your 3d finger firmly on the 5th white line of the D string, retaining the 1st and 2d fingers, as shown in previous illustration, and you have the note "G." Be careful that the 4th finger does not jerk back under the fingerboard.

Place your 4th finger on the 7th white line of the D string and you have the note "A" Notice that the position is such that the 4th finger does not touch the A string.

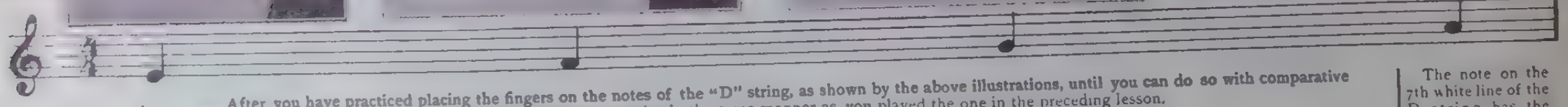
The dotted lines leading to the notes on the staff below indicate the positions on the staff of the notes played.

Illustration No. 35.

Illustration No. 36.

Illustration No. 37.

Illustration No. 38.

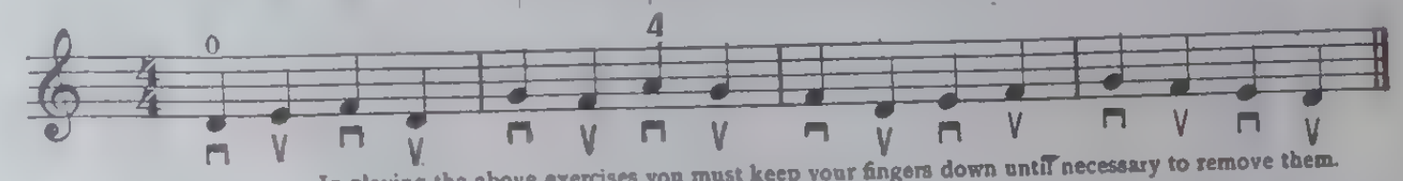


After you have practiced placing the fingers on the notes of the "D" string, as shown by the above illustrations, until you can do so with comparative ease, you may then use the bow and play the following exercise in the same manner as you played the one in the preceding lesson. Call the names of these notes aloud as you play them. Refer to Lesson No. I, if you do not remember their names.

The note on the 7th white line of the D string has the same sound as the open A string.

Illustration No. 39.

This note is made on the open D string.
This note is made on the 2d white line of the D string, as shown in Illustration No. 35.
This note is made on the 3d white line of the D string, as shown in Illustration No. 36.
This note is made on the 5th white line of the D string, as shown in Illustration No. 37.
This note is made on the 7th white line of the D string, as shown in Illustration No. 38.



In playing the above exercises you must keep your fingers down until necessary to remove them.

Notes on the "G" or 4th String.

Finger the notes as shown in the following four illustrations and observe the same routine as explained above for fingering the notes on the D string.

Illustration No. 40.

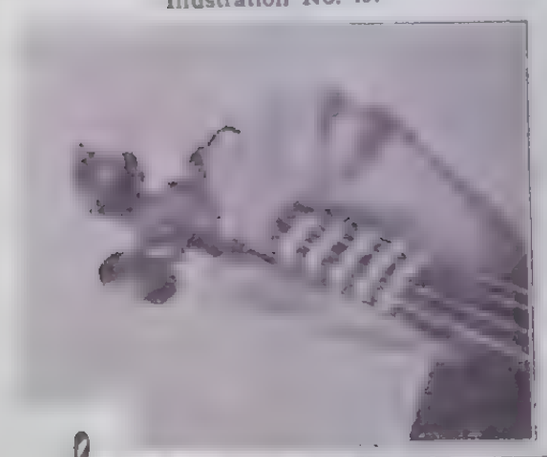


Illustration No. 41. (Patent applied for)

Illustration No. 42.

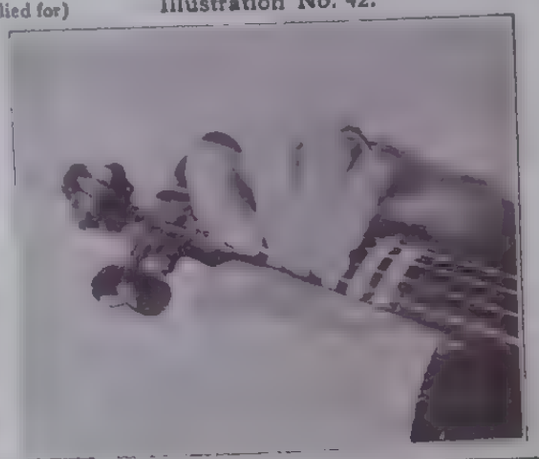
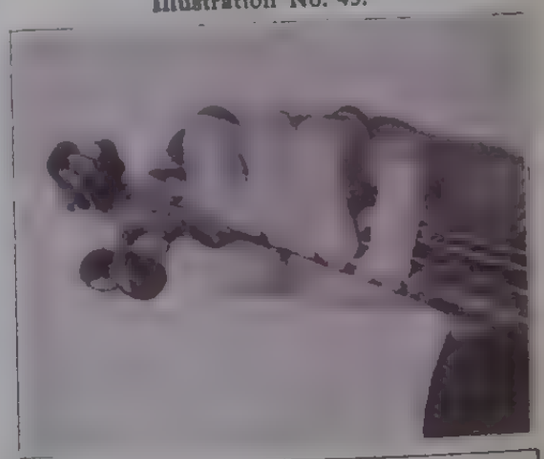
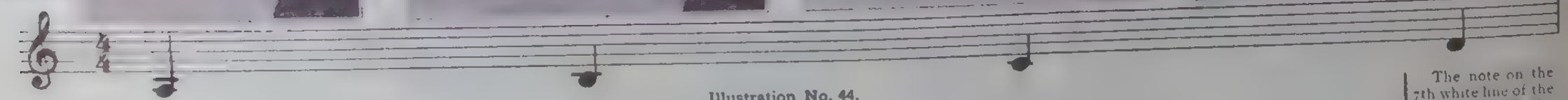


Illustration No. 43.

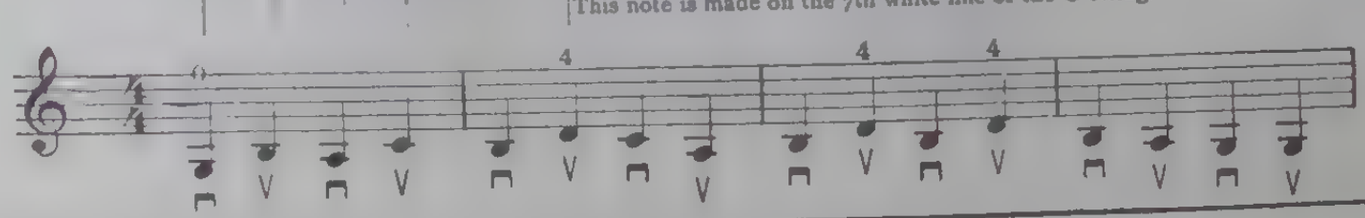




The note on the 7th white line of the G string has the same sound as the open D string.

Illustration No. 44.

This note is made on the open G string.
This note is made on the 4th white line of the G string.
This note is made on the 2d white line of the G string.
This note is made on the 5th white line of the G string.
This note is made on the 7th white line of the G string.



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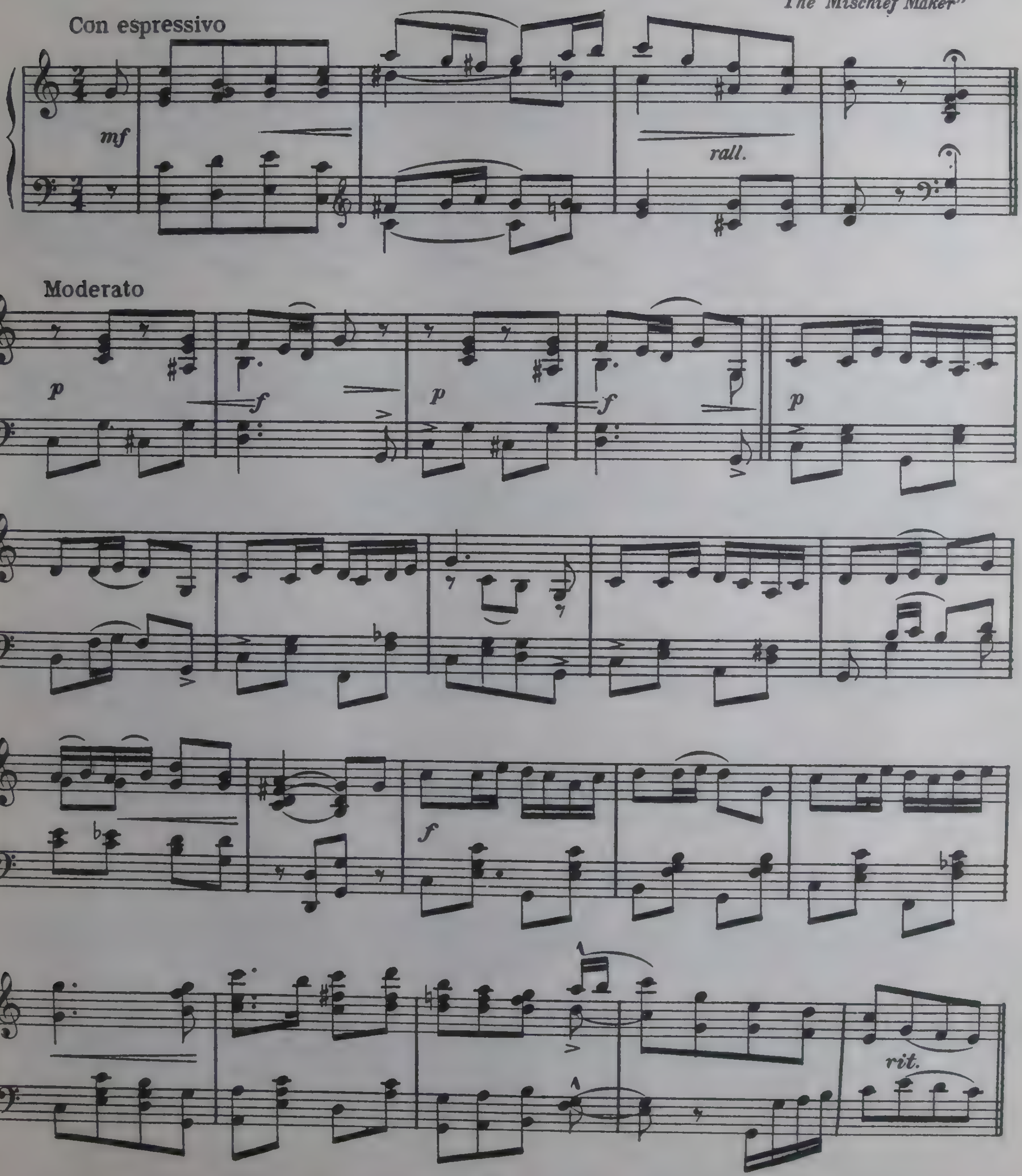
To Miss Beatrice G. Dietz, New York.

INGOMAR

INTERMEZZO

By CLARENCE J. PENNEY
Composer of the Musical Comedy
"The Mischief Maker"



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a tempo

f

f

p

p

f

p f p f p

f

rall. ff a tempo fz

Dear Eyelids Close.

A Lullaby.

Words by FLORENCE ALGER DART. SIDNEY N. LAGATREE.

Andantino

ben legato.

Now night birds call

while rose leaves fall To earth soft sleep - ing 'neath sha-dows

deep' - ning. Dear eye-lids close For sleeps the rose,

while earth so gent-ly stills all sound and dark - er grows.

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Down where the wa_-_ter gleams, soft in the moon's bright beams,

mf

Boats now are sail - ing, toward the land of dreams.

Rock - ing so laz - i - ly shelt - ered so cos - i - ly

Care can not come to thee, drift - ing to the land of dreams

There skies are ev er blue, there fond-est hopes come true.

There glad to-mor - row brings nev-er sor - row,

Then dear one sail a-way where real our fan - cies stay,

May an-gels watch while dawn-ing pales the com - ing day, Then

sleep, my sweet all gold - - en be thy dreams For

dreams come true while float - - ing thro' The

dim.

mys - - t'ry land with moon and you As moon-beams drift to

dream - land, Dear eye - lids close.

rit.

The Flower of Mexico.

(La Flor de Mexico.)

Intermezzo.

CARLOS CURTI.

Moderato.

Piano.

mf *p* *rall.*

a piacere *pp* *dim.*

mf

riten. *a tempo* *cresc.*

alla Coda *p* *mf*

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ff

5 1

p

2 1 4 1 3 3 ff

cresc.

ff

1 2

sf. sf

mf

3

riten.

cresc.

f *p* *sf*

p scherzando *p* *cresc.*

f *sf* *sf* *ff*

ff

pp

mf

ff rall.

p scherzando

p

p

p

cresc.

f

sf

sf

ff

D. S. alla Coda.

Coda.

Meno.

pp

poco cresc.

pp

poco cresc.

8

p accelerando e cresc. f

ff

8

fff

SERENATA.

MORITZ MOSZKOWSKI, Op. 15.

Andante grazioso.

p

Fuocoso

f sfz

rfz

mp

cresc.

sfz

f

dim.

molto ritard

pp

a tempo

riten

marc.

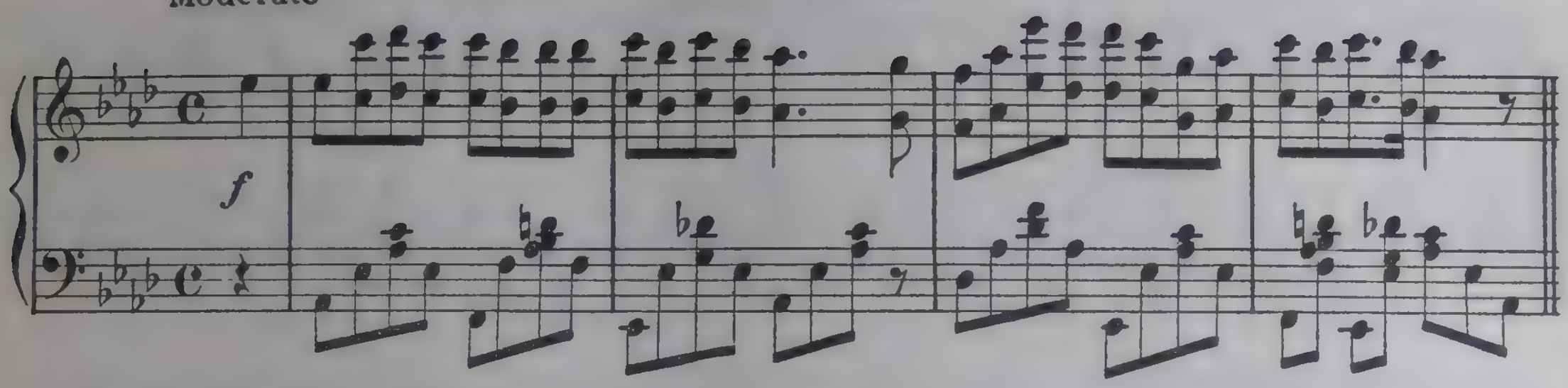
pp

un poco

DOLLY'S MAMMA

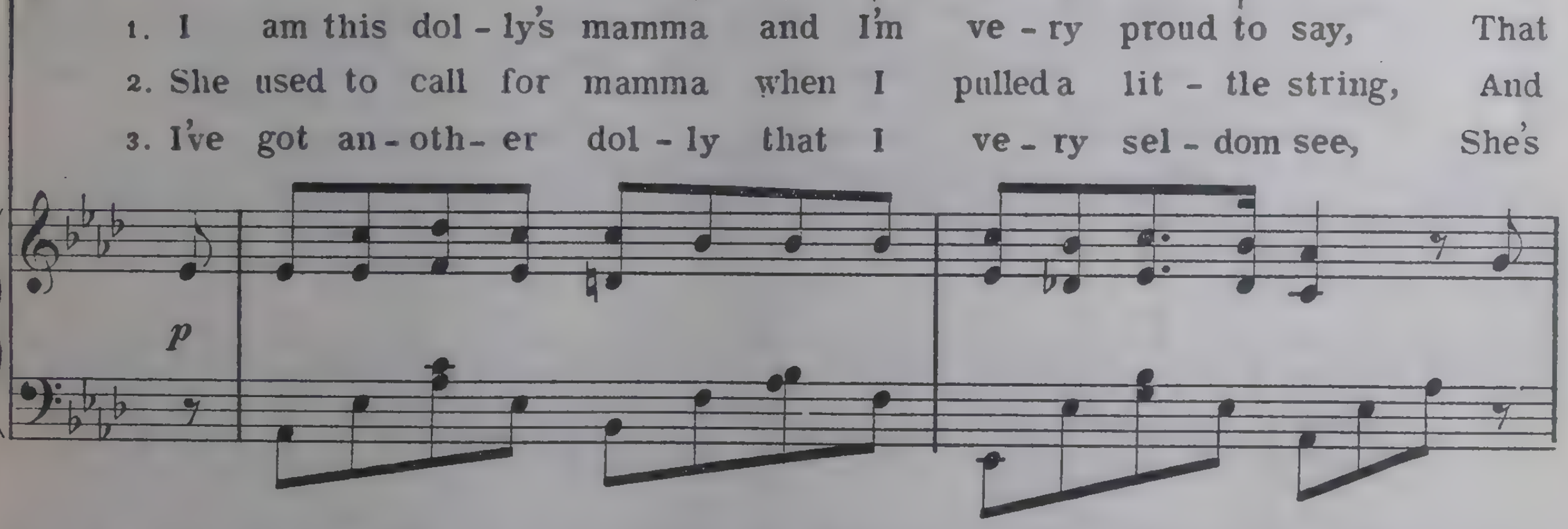
Words by GEO. W. DAY **Music by W. H. NELSON**

Moderato

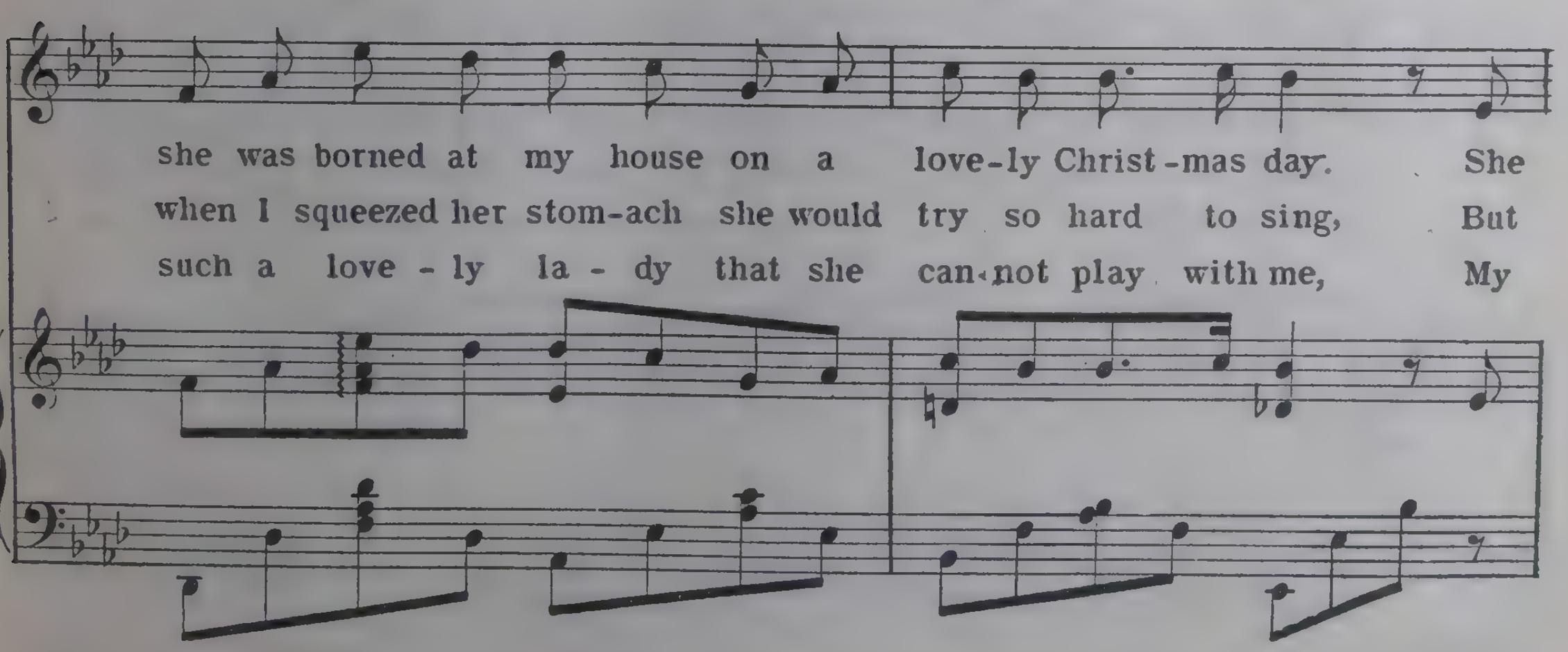


Voice. With feeling.

1. I am this dol - ly's mamma and I'm ve - ry proud to say, That
2. She used to call for mamma when I pulled a lit - tle string, And
3. I've got an - oth- er dol - ly that I ve - ry sel - dom see, She's



she was borned at my house on a love-ly Christ-mas day. She
when I squeezed her stom-ach she would try so hard to sing, But
such a love - ly la - dy that she can-not play with me, My



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once had gold-en ring-lets and such shi-ny eyes of blue, And
now she nev-er says a word be-cause some naught-y boys Have
mam-ma thinks I'd break her and I real-ly think I would, For

this hole in her face is where one pret-ty eye fell through, She's
tak-en out the lit-tle thing that used to make the noise, Last
till a dol-ly's brok-en I don't think it's an-y good, She's

had the whoop-sy floop-sies and she's had the whoopin-cough, And I
sum-mer when the dai-sies and the but-ter-cups were here, Oh, I
dress'd up like a la-dy in the fin-est silk and lace, And I

wash'd her in' hot wa - ter and it made her hair come off, She's
was so sick that pa - pa thought he'd lose his lit - tle dear, And
know just where to find her for I've seen her hid - ing place; But

on - ly got one leg and so she can - not walk a - bout And
no one came to see me when my face got aw - ful red; But
I pre - fer this dol - ly that is fall - ing all a - part, For

I must get her mend - ed where the saw-dust's com - ing out.
dol - ly was - n't scared a bit, — she slept right in my bed.
she's the sweetest dar - ling and the i - dol of my heart.

CHORUS

I've got a big man - ag - er - ie, I've got a lot of toys, I've

got a lit - tle wool - ly dog that barks and make a noise; I've

got a wood - en hors - ie and a lit - tle wood-en cart, But

this old bust-ed dol - lie is the I - dol of my heart.

D.C.

D.C.

OMENA

INTERMEZZO.

B. HARTZ

Moderato

p

p leggiero

mf

mf

mf

mf

sf

mf

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f

mf

p

p leggiero

mf

mf

fz

p

mf

mf dim.

rit.

mf a tempo

Ped.

p

mf decrescendo

p

rit.

p

p leggiero

mf

mf

mf

sf

mf

f

mf

CODA

sf

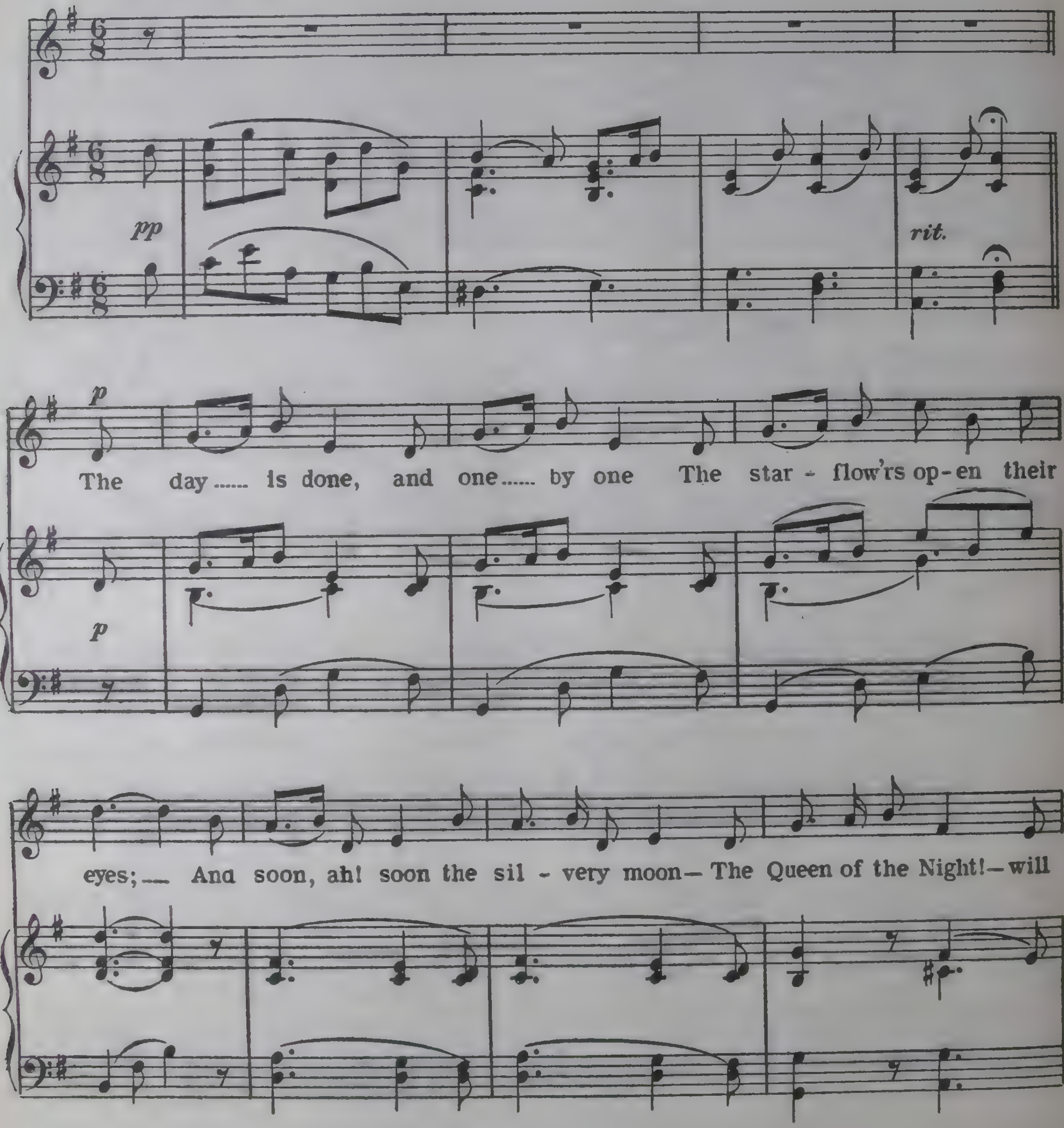
THE HAMMOCK

CRADLE SONG

Words by J.Cheever Goodwin

Music by B.Hartz

Andante con moto


pp
rit.
p
The day..... is done, and one..... by one The star - flow'rs op-en their
p
eyes;— And soon, ah! soon the sil - very moon— The Queen of the Night!—will

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rise..... Each bird,in its nest has gone — to rest, The breezes the blos - soms

pp

woo,..... And close - ly press'd to moth - er's breast, My babe must slum-ber

too..... As to ..... and fro, in

a tempo

dolce

rit.

a tempo

ca - dence slow, The ham - mock drowsi-ly swings, To dream-land go as

sweet and low Her lul - la-by she sings: Oh, bye - - low,

bye - - low, Bye - low, ba - by dear! No dan - ger fear, for

moth - er's near, Let naught my babe — af - fright. Sing sweet and low, Swing

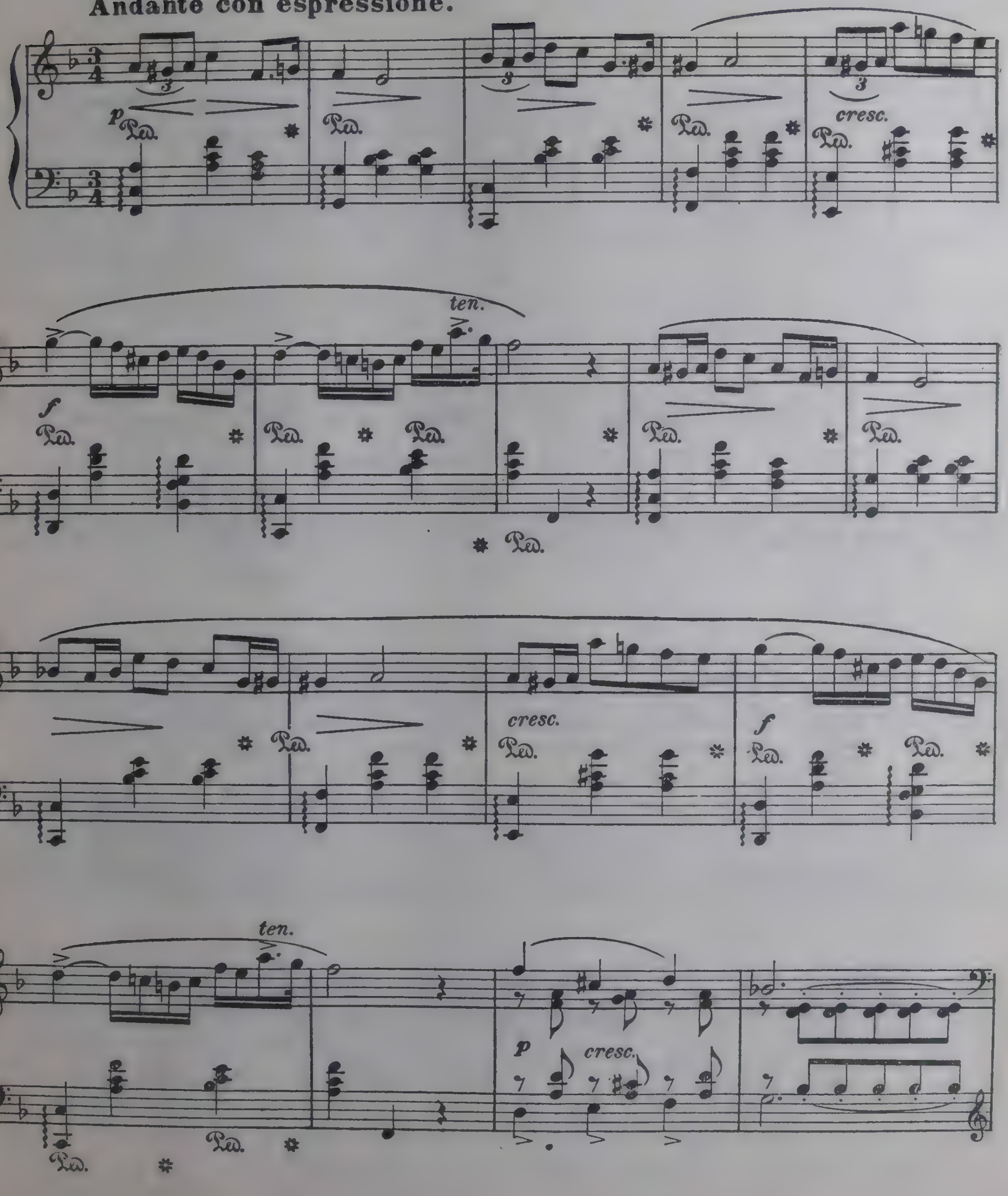
to and fro, Good night, — good night, good night!

LONGING FOR HOME.

(HEIMWEH.)

ALBERT JUNGMANN, Op. 117.

Andante con espressione.



ten

p

f

ten.

p rit.

a tempo.

ten.

f

p rit.

ten.

Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. *

dolce.

ff

Ped. * Ped. * Ped. * Ped. *

cresc.

mf

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. *

cresc.

f

Ped. * Ped. * Ped. * Ped. * Ped. *

L.H.

pf

R.H.

Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *

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STEINWAY-HALL · CHICAGO ·

Singing Lesson No. 3

Composed and Edited by George Crampton

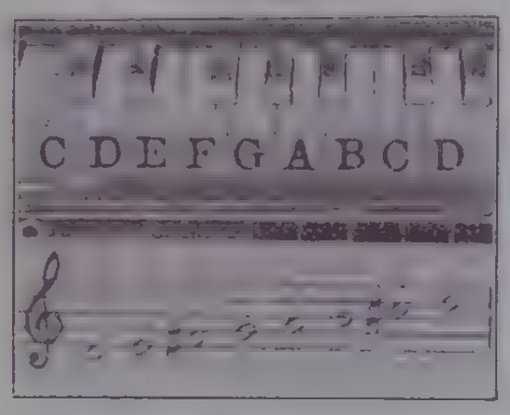
Trial of Voices

Before beginning to sing, it is necessary to decide as to which *class of voices* yours belongs. Human voices are broadly divided into six classes, *three male* and *three female*. Female voices are divided into (1) *soprano* (highest), (2) *mezzo-soprano* (medium), (3) *contralto* (lowest). Male voices are divided into (1) *tenor* (highest), (2) *baritone* (medium), (3) *bass* (lowest).

Trial of Female Voices. (See Note 4 below)

First Trial: Begin on the D (below first line of the treble staff, as shown in Illustration No. 1), and sing slowly up the scale on the broad vowel sound of "Ah" (as in father). If the *quality* of your voice sounds light, and it is easy for you to sing the eight tones ending with the upper D (fourth line of the staff, as shown in Illustration No. 1), without feeling a sense of "tightness" as you reach the upper note, your voice is **soprano.**

Illustration No. 1



Ah .....

Second Trial: Begin on the same note D, as shown in Illustration No. 1. If your voice is round and full, and if on reaching the notes F sharp, G and A (Illust. No. 3), a *change of quality* and *ease in singing* is *both felt* and *heard*, your voice is **mezzo-soprano.** (See Note 3 at bottom of page.)

Illustration No. 3

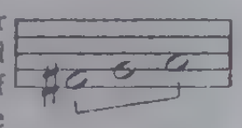
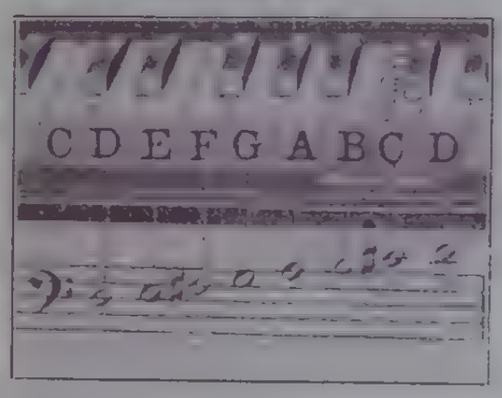


Illustration No. 4



Ah .....

Trial of Male Voices
(See Note 4 below)

First Trial: Begin on the note D (third line bass staff, as shown in Illustration No. 4), sing slowly up the scale on the broad vowel sound of "Ah" (as in father). (See Note 1 at bottom of page.) If your voice sounds *light*, and if you can sing the eight tones from lower D to upper D, as shown in Illustration No. 4, and even two or three notes higher without any feeling of "*tightness*," your voice is **tenor.**

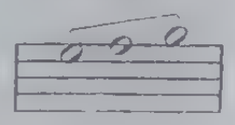
Illustration No. 2

"Ah" (as in father)

NOTE—Illustration No. 2 shows the correct position of the lips when producing the vowel sound "Ah," as in father. In these voice trials, try with your own lips to imitate this position. Try at first in front of a mirror.

Second Trial: If your voice sounds *deep* and *full*, and if on reaching the tones G, A, B, your throat seems to close or tighten, or you are unable to sing higher, your voice is **baritone** or **bass** (see Note 3 below).

Illustration No. 5



It must be remembered that the *quality* of your voice determines its *class* rather than its *compass* or *power*; therefore, these voice trials *must* be exercised at least *three times* and the class of your voice carefully decided. Begin now and *think of your tones*. To think of your tones as you sing them, is the most valuable habit in singing.

It must be understood that these voice trials are necessarily broad in application, but they will be sufficient for present study. Frequently only a few lessons will very materially affect the *quality* of your voice.

Sharps, Flats and Naturals

When the pitch of a note is to be raised for a *short period*, the character

Sharp

(called a sharp) is used, which has the effect of raising the pitch *one-half step*. When the pitch of a note is to be lowered for a *short period*, the character

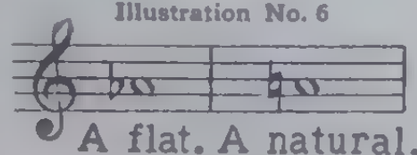
Flat

(called flat) is used. It has the effect of *lowering* the *pitch one-half step*. When the *original pitch* of a note is to be restored the character

Natural

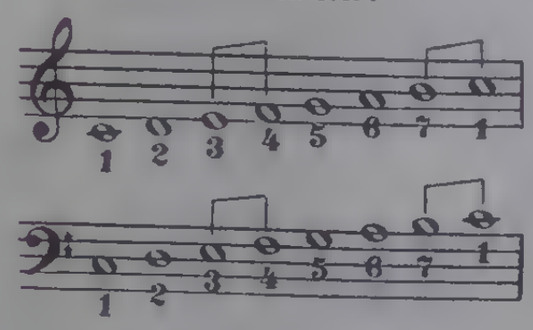
(called natural) is used. It restores the note to its original pitch. These three characters are called accidentals. Sharps, flats and naturals are *always* placed *before* notes to be raised, lowered or restored, as shown in Illust. No. 6.

Illustration No. 6



A flat. A natural.

Illustration No. 7



NOTE 1—THE SCALE—A scale is a series of notes occurring in regular order. Several different kinds of scales are used in music, but the *Major Scale* is sufficient for your present study. The major consists of five whole steps and two half steps. The intervals between the notes joined by a bind (⁀) in the scale of *C Major* (Illustration No 7) are called *half steps*. The intervals between other notes are called whole steps. Memorize the tones in this scale, calling the notes by name and number. Observe that the *half steps* occur between the *third* and *fourth* and the *seventh* and *first* degrees. This rule applies to *all major scales*, whether you begin on D, E, F, G, A, B, or C.

NOTE 2—The word mezzo (pronounced met-zo) in mezzo-soprano, means half.

NOTE 3—Mezzo-sopraho and contralto, and baritone and bass, have many common qualities. They differ chiefly in *compass*.

NOTE 4—Piano or organ should be used in these voice trials. First strike the note on the piano or organ. When a piano or organ is not available, a pitch-pipe of the proper tuning may be used.

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Schubert

(1797-1828)

Schubert, Franz Peter, born Jan. 31, 1797, Lichtenthal, near Vienna, died Nov. 1828, Vienna.

Schubert, the great master of the "Lied" (song), is also to be reckoned as one of the world's best composers of instrumental music. The son of a schoolmaster, he early became teacher of the most elementary class, in the parish primary school, for a period of three years. He managed, however, to find time to write eight operas, four masses, and other sacred works, as well as a great number of songs, amongst them the famous "Wanderer" and "Erl King."

In 1817 a friend enabled him to throw off the fetters of his position, so that he could devote his time exclusively to music. Like Mozart, Schubert was unable, during his short life, to obtain a position that would provide for his material wants. Though he had up to 1818 written a great number of songs, he had little pecuniary profit, as the publishers paid him less than twenty-five cents apiece for them. He spent the summer months of 1818 and 1824 at the country seat of Count Esterhazy, as music teacher to the family. He tried in vain to obtain various positions, in order to obtain a living salary. He had therefore to remain content with the small remuneration which he received from his compositions.

Although his dwelling in Vienna was near to that of Beethoven he never entered into a close acquaintance with him, though Beethoven spoke in high terms of his songs. Schubert died of typhus fever at the early age of thirty-one years. At his request, his grave was close to that of Beethoven, in the Wahrning cemetery. The remains of both masters were removed later to Vienna and lie near together in the Zentralfriedhof.

Of songs, Schubert left no less than six hundred. He was the real creator of the modern "Lied." His melodies flowed from an inexhaustible fountain, and he wrote without any seeming effort. Besides songs, he wrote many beautiful works for various instruments, and orchestra. His two symphonies, especially the one known as the "Unfinished," belong to the most remarkable creations in orchestral music, next to those of Beethoven.

Schubert's importance in musical history is analogous to that of Goethe in lyric poetry.

Chopin

(1809–1849)

We have come to regard Poland as the land of the birth and the inspiration of musical genius. Frederick Francois Chopin, who created an epoch in the composition of music, was born February 22, 1809, at Zelazowa, Wola, near Warsaw. His father was an emigrant Frenchman, his mother a Polish woman of education and refinement. The development of Chopin's talent is an interesting study. Born with a genius for music and the gift of originality in its expression, his fame today, as his musical contemporaries, Schumann and Liszt predicted, has grown until he is acknowledged the prince of composers for the pianoforte. He was derided by the critics of his time for the local Polish coloring which we today find so alluring. Liszt somewhere has observed that his compositions "conceal their depth behind so much grace, their erudition behind so much charm."

Chopin began his concert work at the age of nine and continued it throughout his short life, but at no time was he a general favorite with his audiences either in his native country, or in Leipsic, Munich, or Paris, where he finally established his home. However, here he at last found a congenial coterie of acquainatnces: Liszt, Meyerbeer, Heine, Hiller, Berlioz, Mendelssohn, and George Sand, who could appreciate the exceptional genius of their friend. Chopin originated a style of playing the piano-forte. His use of the legato touch, the extended chords and the management of the pedal showed possibilities in the instrument hitherto undreamt of by piano players. The *tempo rubato* by turns impetuous, languishing, subtle, irregular, characterized his playing and that of his pupils, to whom he had the gift of imparting it. Liszt, it is said, could imitate his performance so cleverly as to deceive their intimate friends.

It is to the credit of De Pachmann, the great modern pianist, that his interpretations of Chopin's compositions are in accordance with our inherited traditions. His supremacy in revealing their beauty is undisputed.

Chopin inflicted a great loss in the musical realm by destroying the unfinished manuscript of his piano-forte "Method."

Since the symphony and the sonata are derived from dance forms, the accent has naturally fallen on the first beat of each bar. Chopin, impatient of restraint, chose to introduce into his compositions the Slavic element in which the accent falls on various beats. This influence has been felt by our modern composers and has broken up the monotony of the dance-beat in modern works.

The miniature in music-form dominates Chopin's entire composition. He wrote but few sonatas. His well known waltzes are deservedly popular. The latent strength and fire of his nature are discovered in the stately polonaises, while the mazurkas, which are the artistic renditions of the old Mazur love songs, reveal the tender, poetic quality of his genius. As the nocturnes disclose the innate melancholy of his temperament so the scherzos display the capricious gayety that was no less an element of his character.

After his visit to England in 1849 Chopin returned to Paris, where he died in the Autumn of the same year, at the early age of thirty-nine. At his funeral, in accordance with his expressed wish, Mozart's Requiem was performed.

The unique originality of Chopin's compositions, the union of virile strength with delicate charm, has found many imitators, but as yet no one has equalled the conceptions of the master.

Liszt

Liszt's, Franz, career may be divided into four periods. The first, his youthful development; the second, his public work as a virtuoso; the third, as a composer of symphonies; the fourth, as a producer of oratorios, masses, and other sacred compositions.

He was born Oct. 22, 1811, at Raiding, Hungary. He began the study of the piano at six years of age, and at nine appeared with such success that Count Esterhazy sent for him to hear him perform. His second concert resulted in a stipend of six hundred florins a year for six years, the same being offered by several wealthy Hungarians for his artistic training. His progress was almost incredibly swift. At a farewell concert in Vienna, Beethoven was so enchanted with the boy's performance of his Trio, Op. 97, that he is said to have rushed to the platform and embraced him. In 1823, his father desiring him to receive further training at the Conservatoire in Paris, he removed for this purpose from Vienna to the French metropolis. The director, Cherubini, who could not endure "infant phenomena," refused to receive the boy on the pretext that he was a foreigner. From this time the concert stage was Liszt's school of development. He received some instruction in composition but himself took no more lessons on the piano. He was introduced to the highest circles in Paris and soon became the favorite of the most fashionable salons. In 1827 he visited London and on the death of his father at this time, was obliged to provide for himself and his mother by instructing in music. He was besieged by pupils and rose to the highest place of his age as a pianist. In Paris he became a friend of the masters in literature such as Victor Hugo, Lamartine, and George Sand. In 1839 he resumed his career as a virtuoso and for eleven years made triumphal tours through Europe. From 1849 to 1859 he held the position of the conductor of the Court Orchestra at Weimar and worked under the powerful influence of Richard Wagner. He was one of the first to recognize the genius of Wagner and in 1850 gave the first performance of "Lohengrin" at Weimar, while Wagner was, as a revolutionist, in exile. From 1859 to 1870 he spent in Rome. In 1866 he was created an abbot by Pius IX, and from this period he took special interest in the composition of oratorios, masses, psalms, etc. During the later years of his life he dwelt at Weimar, Pesth and Rome, being followed by enthusiastic admirers and students, both European and American. More than any other great master of the piano, he left the impress of his genius and personality upon the music of the present generation. Among the great works of his third period, that of composition for the orchestra, were his symphonic poems, also the symphonies of "Faust" and of Dante's "Divine Comedy." He wrote also one hundred and sixty compositions for the piano, besides noted transcriptions for the piano of the works of other masters. Among his most popular products are the fifteen Hungarian Rhapsodies. Liszt attained also a high literary fame. His works are collected in six volumes and most of them, especially those upon the Wagnerian dramas are like prose poems.

Liszt died at Bayreuth on the thirty-first day of July, 1886, during the Festival Plays, and his tomb stands in the Franconian City made famous by his friend Wagner. His daughter, Cosima, as the widow of Richard Wagner, has, as is well known, continued the production of the Bayreuth Festival Dramas in the spirit of her father and of her husband.

Raff

(1822-1882)

Raff, Joseph Joachim, the eminent composer, was born in Lachen, on Lake Zurich May 27, 1822. He inherited his musical gifts from his father, who was an organist. Owing to an inadequate income, a university education was denied him. However, without instruction, he studied composition and violin playing, and in 1843 found a sympathetic friend and adviser in Mendelssohn, to whom he sent one of his compositions. From this period his development along musical lines was continuous, noted artists stamping his works with the seal of their approval by playing them in public, leaders rendering his more ambitious efforts in their orchestras.

Raff was a prodigious worker of unequal genius, the quality too often sacrificed for quantity. His compositions reveal a thorough knowledge of the art of orchestration, although the themes are oftentimes unworthy the elaboration.

In the list of his published works, many of them posthumous, are found eleven symphonies, among them the famous "Im Walde," No. 3, in F; and the beautiful "Lenore," No. 5, Opus 177 in E; four suites, including "Italienische," No. 3, and "Thuringer," No. 4; nine overtures: "Romeo and Juliet," "Macbeth," "The Tempest," etc., together with cantatas, oratorios, operas, chamber music, sonatas, quartettes and songs. The Symphony in D minor No. 6, Opus 189, bears the inscription, "One who lived, aspired, suffered, struggled, died and acquired fame." By many this Symphony is supposed to be Raff's expression in music of his own hard struggle and aspirations in early life. Raff is best known for his beautiful "Cavatina" for the violin.

Rossini

(1792-1868)

"'Tis not through envy of thy happy lot,
But being too happy in thine happiness—
That thou
Singest of Summer in full-throated ease."

—*Keats.*

As the nightingale pours forth unceasing melody, so Rossini, under the spell of improvident genius, produced numerous operas imbued with the spirit of grace and brilliancy characteristic of the composer himself.

Giochino Rossini, the son of musical parents, was born in Pesaro, Italy, Feb. 29, 1792. His father filled the menial offices of inspector of slaughter houses, and of horn-blower in strolling troupes in which also his mother sang prominent roles. Young Rossini acquired an indifferent knowledge of the harpsichord from Prinetti, who taught him the old method of playing with but two fingers. His beautiful soprano voice was trained by a priest, Angelo Tesei, and at ten his small earnings from singing in church added to the income of his parents.

At the age of fourteen, Rossini took up the study of composition with Mattei at Bologna, and when fifteen produced his first cantata.

Knowing his limitations as well as his abilities, Rossini realized that he was unsuited to the composition of sacred music. He therefore began to write operas, dependent upon the inspiration of his genius and his partial musical education. For pure melody as an art in itself, Rossini is unexcelled. His arias, difficult of vocalization, attracted ambitious singers, while the beauty of his phrases with their wealth of ornamentation caught the fancy of the musical world. During his life there were but few composers of note in Italy, Germans being engaged to write operas for the various Italian cities.

Unlike Germany's attitude towards its musicians, however, Italy's artistic sense has ever guided her aright in quick appreciation of genius, and Rossini's productions were eagerly seized upon. Orders for operas came from Ferrara, Milan, Venice, Naples and Rome. Within fourteen years he had composed more than thirty operas of varying degrees of excellence. His "Tancredi," 1813, brought him world renown. In the field of comic opera Rossini is supreme, as evidenced by the popularity of "Il Barbiere di Seviglia" (The Barber of Seville today. The opera "Semiramide," Venice, 1823, singularly enough met with failure in its first production. Following the trend of the modern school, that is, a recognition of the fitness of the music for the expression of the theme, Rossini composed his last and greatest opera, "Guillaume Tell" (William Tell) 1829.

"The Stabat Mater," 1832, an exquisite musical work cannot but provoke criticism, inasmuch as the sorrowful theme of the "Cujus Aminam" is set to sprightly music. Rossini's was an original genius the essence of which his followers signally failed to imitate. Rossini observed to Wagner in 1860: "I had facility, and perhaps if I had been born in Germany, I might have done something worth while."

Meyerbeer

(1791-1864)

Meyerbeer, Giacomo, born in Berlin, Sept. 5, 1791, is one among many gifts of musical genius which the Jewish race has contributed to the world. His father was Jacob Beer, a banker. His mother's name was Meyer, which, later prefixed to that of his father, gave him the euphonious name of Meyerbeer. His earliest musical education was under the tuition of Lauske and Clementi. At nine years of age he appeared in public as pianist. His studies as composer were guided by B. Anselm Weber, orchestra conductor Zelter, and in Darmstadt by the celebrated organist Abt Vogler, who was at the same time the teacher of Carl Maria von Weber.

Church music, a cantata, "God and Nature," and an opera, "Jephtha's Vow," were his youthful productions of this period (1810-1813). His quest for further culture in dramatic composition, to which he had now devoted himself, led him to Vienna, where he wrote "The Two Caliphs"; thence to Paris (1814); and thence to Italy (1815), where, under the influence of Rossini and the Italian School, he composed seven or eight operas which revealed an ambition for fame, through brilliant external effects, unparalleled in the annals of musical literature. His insatiable desire for recognition was first assuaged after his return to Paris in 1824, where, during years of concentration and cautious consideration of all the means of art, he composed the five-act opera "Robert the Devil," which was produced Nov. 22, 1831, and attained for him, at one stroke, the popularity for which he strove. The text was provided him by Scribe and Delavigne, and has for its engaging theme one of the medieval myths which collected about the name of the Duke of Normandy, surnamed "the Devil." It gave the composer, schooled in the new Italian opera, opportunity for energetic description of situations, rich melodies, and instrumentation full of striking effects.

Five years later appeared the work upon which his enduring fame in a great degree rests, the grand five-act opera "The Huguenots." The text was prepared by Scribe and Deschamps. It was first produced in Paris on Feb. 29, 1836. The libretto, somewhat trivial in itself, yielded to Meyerbeer's supreme gift of fine combination and brilliant effects, with magic power upon the senses. The musician's artistic ambitions ignored no means which promised success. He used the decorative art to its limit of display, crystallizing effective dramatic ideas in bewildering tableaux. Knowing that the public does not exact an inner logical probability, he introduced gorgeous ballets, and an overrichness of ornamentation which threatened to throw the music into the background.

Berlioz said "The Huguenots" was an encyclopedia containing enough life-force to fill twenty operas. After "The Huguenots," the best known among Meyerbeer's seven or eight operas are "The Prophet" (1849) and "L'Africaine" (1864). The latter do not materially add to his influence in the world of music.

In the judgment of minds like Schumann and Wagner, the reason that Meyerbeer, one of the most brilliant representatives of the French Grand Opera, himself hastened its downfall, was his inordinate passion for the applause of the great public, for whose favor he stifled the voice of his better conscience.

Meyerbeer died in Paris May 2, 1864. In his will he left 10,000 *Thaler*, the income of which gives the prize winner for Musical Composition, in the Stern Conservatory of Berlin and in the Conservatory of Cologne, six months of study in Italy, and in each of the cities of Paris, Vienna, Munich and Dresden.

Saint-Saëns

(1835-)

"The survival of the fittest" is a general law that has governed the selection and sifting of the masters' works, until the world today has a music literature rich in beauty and variety. It is difficult to classify the work of contemporary writers. The compositions of the great organist Saint-Saëns attract wide attention. His masterpieces are of such worth as to create an interest in all he writes, and it is a matter for speculation which of his creations will belong to the music lovers of future generations.

Charles Camille Saint-Saëns was born in Paris in 1835. His training was in the care of his mother, the father dying soon after his birth. At the age of two and a half years he was given lessons on the piano by a great-aunt. Stamaty guided his talent from the age of seven, until Maleden, Halévy and Benoist took charge of his further musical education, in harmony, composition and organ playing.

Saint-Saëns held the position of organist for five years at Saint Méry and later his wonderful improvisations at the Madeleine made him world famous. He is a man of versatile accomplishments in varying degrees of excellence, a poet, dramatist, naturalist, philosopher, critic and musician. Recently, having a taste for astronomy, he has built an observatory in the Canary Islands. In music, however, are his great achievements, and in the domain of orchestral works he is supreme.

The school of intellectual music attracted him, and his compositions evidence the artistic characteristics of the French, enshrined in the classical forms of the German School. In the song and piano music of Saint-Saëns, one looks in vain for the melodic beauty found in the works of Schubert and Schumann. The oratorios of "La Lyre et l'Harpe" and of "Le Deluge" in which the orchestral treatment is in accord with the dignified themes, are works of great merit.

In the class of dramatic works are "Proserpine," "Henry VIII," "Etienne Marcel" and the well known "Samson et Delila," a composition of great perfection in both beauty of theme and in construction. Saint-Saëns has been most happy in his choice of themes for programme music, that is, music descriptive of a peice of literature. The brilliancy and dash of the instrumentation make popular concert numbers of "Le Rouet d'Omphale," "Phaeton," "Danse Macabre" and "La Jeunnesse d'Hercule."

In the work of orchestration Saint-Saëns's art has few rivals. Of his five symphonies, the first produced at the age of sixteen, the C minor, is the most noteworthy. Its four parts grow from a single theme, brilliant variations for the scherzo, the rhythm changed to a chant in the finale, the whole composition being treated with the inventive skill of thorough musicianship aided by a fanciful and capricious imagination. In this symphony Saint-Saëns has added the piano, and the sonority of the organ to the orchestral instruments proper.

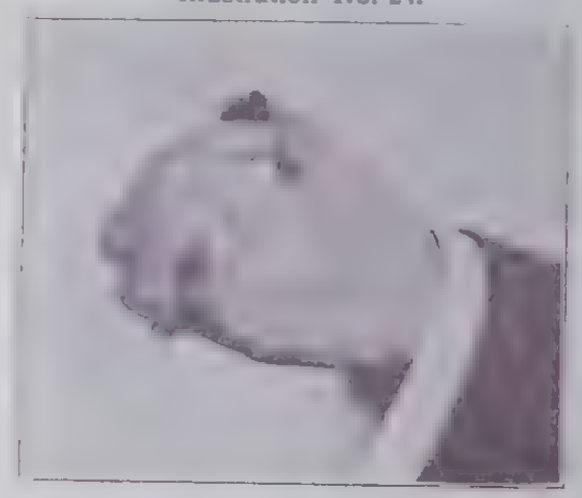
Some one has observed that the art of orchestration is as much a mark of inspiration as the invention of musical phrases, or the simple melody that reaches the masses. If this be true then the rhythmic charm, exquisite harmonies and perfect construction of his symphonies rank Saint-Saëns with the foremost masters of music.

Illustration No. 23.

Placing the Pick in Position.

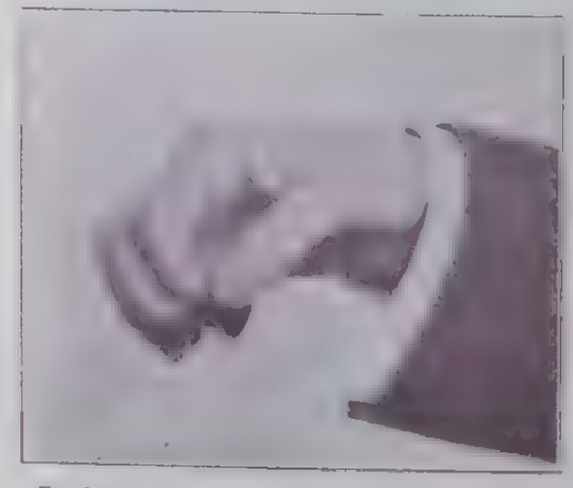
In placing the pick in position it is necessary first to have the hand open and the fingers extended until they are straight. Then close the fingers about half way, bending the first and second joints. The knuckle joint bends very little. Then raise the thumb, as in Illustration No. 23, and place the large end of the pick on the finger as shown in cut; then press the thumb down firmly enough to keep the pick in position.

Illustration No. 24.



Now by turning the palm of the hand toward the body you should have the same position of the fingers and pick as shown in the above cut. About one-half of the pick should show above the first finger. The tip of the second finger rests against the first joint of the first finger as shown in this cut. The third finger should be drawn a little more than the second as shown in the illustration. The second and third fingers are drawn back in this position to keep them from touching the strings. The fourth finger is extended until it is about even with the first, to slide on the top of the mandolin with ease.

Illustration No. 25.



In this cut we have the hand in a proper position for playing. About one-third of the pick should show below the thumb. Be sure that the first finger and thumb meet and form the same position as is shown in the cut. It is necessary to have the space between the thumb and finger, otherwise the hand would be in a cramped and unnatural position.

Siegel-Myers Correspondence School of Music

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STEINWAY · HALL · CHICAGO ·

Mandolin Lesson No. 4.

Composed and Edited by Samuel Siegel.

POSITIONS FOR HOLDING THE MANDOLIN, THE PLECTRUM (COMMONLY CALLED PICK), THE WRIST AND THE FINGERS. THESE EXERCISES MUST BE PRACTICED ON THE OPEN STRINGS.

The Down Stroke.

Don't grip the pick too tightly. Hold it fairly loose. It will get out of position frequently at first. As soon as you notice that it is out of position, stop your practice and adjust the pick to its proper position, as shown in Illustration No. 25. Failure to observe this rule will form bad habits. It is easier to learn the correct methods than to undo bad habits.

Holding the pick resting against the "A" string as shown in Illustration No. 26 (it is desirable to begin practice on the "A" string) the pick is pushed over the "A" string to the right until it rests against the "E" string in a manner similar to Illustration No. 26. The down stroke from the "A" to the "E" string is made with a motion sufficiently rapid so that when the pick passes over the pair of "A" strings they sound as one string. This effect must be produced. Be VERY CAREFUL that the tip (small end) of the pick does not show below the "E" to a greater extent than it shows below the "A" string in Illustration No. 26. Pushing the pick to the right in this manner is called the down stroke.

Bring the pick back to the position as shown in Illustration No. 26 and repeat the down stroke. Practice this movement for at least half an hour, or until you can make the down stroke with an easy action of the wrist. Be sure that the flat side of the pick passes squarely across the strings in both down and up strokes.

The Up Stroke.

Having made a down stroke, as explained above, the pick is resting against the "E" string. The up stroke is made by retracing the movement used for the down stroke and continuing the movement until the tip of the pick reaches a position about one-fourth of an inch above the "D" string. Owing to the fact that the top of the pick, when it is held correctly, slants away from the body, only one of the pair of "A" strings is struck on the up stroke. Striking the one string vibrates its companion, as they are tuned in unison. In making the up stroke great care should be taken not to raise the wrist towards the body. The wrist should TURN towards the body, but if it is raised the pick would then catch under the string when making the up stroke, forcing you to give it a jerky tone. Sound the strings softly and be sure the muscles in the wrist are relaxed. Also be sure there is no independent motion to your thumb and fingers when making the strokes. The movement should be entirely from the wrist.

Illustration No. 26.

This cut shows the pick resting against the "A" string, ready to make the down stroke. Observe that the pick is resting on the string close to the sound hole. In ordinary playing the pick passes over the strings at about this distance from the sound hole. But in producing soft effects the hand should be moved so as to allow the pick to strike the strings at a greater distance from the bridge. If you strike the strings close to the bridge it gives a metallic tone, which is not desirable. Be careful to keep the wrist in the same position as shown in the illustration.

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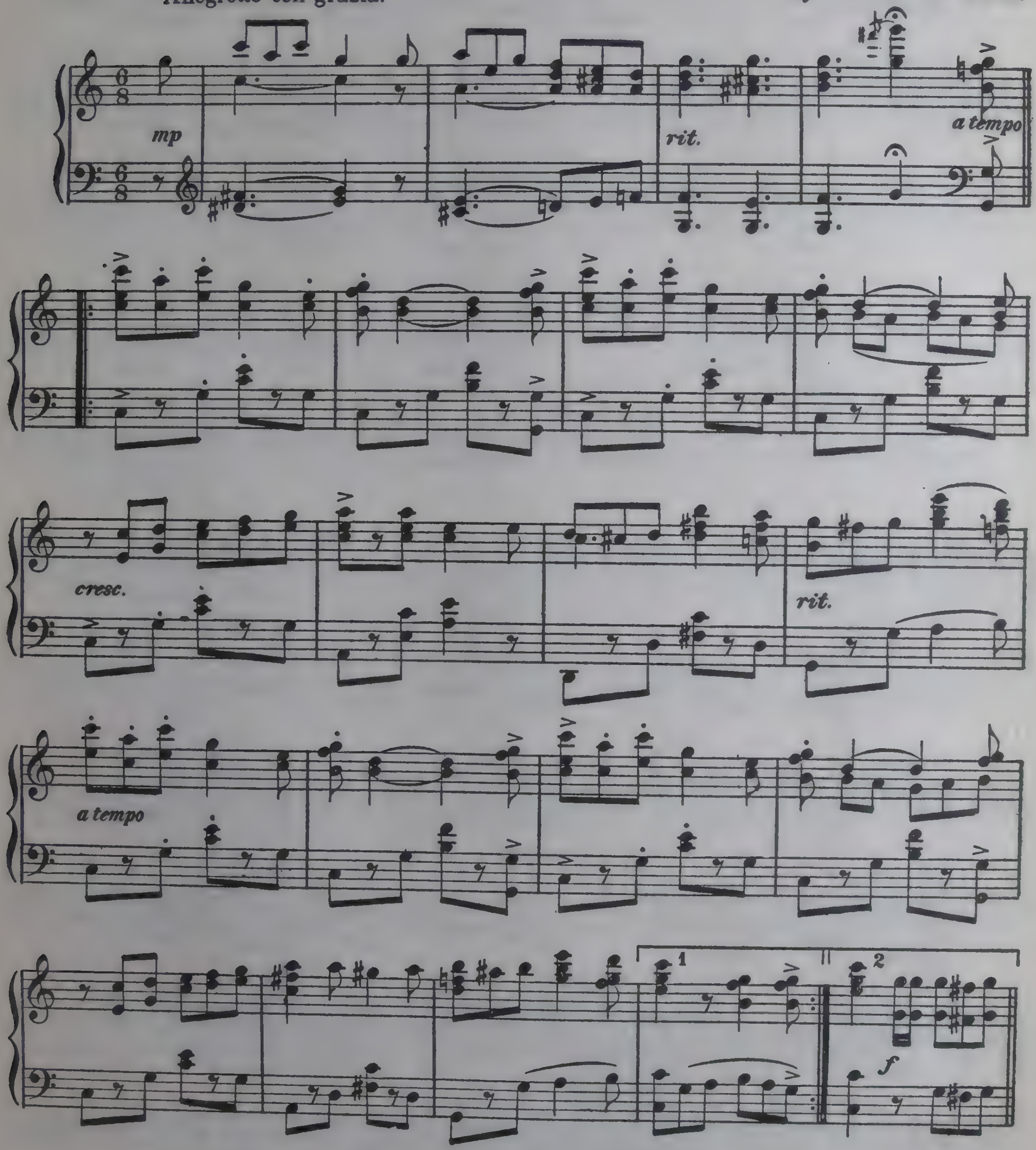
To my dear friend
ALLAN B. A. BRADLEY,
with fond regard and admiration.

AT A LAWN PARTY.

A SUMMER IDYL.

Allegretto con grazia.

By PORTER STEELE.



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BROOKS & DENTON, 670 Sixth Ave., New York City.

Più mosso.

p

f

mf

1

2

Tempo I.

a tempo

cresc.

rit.

a tempo

Fine.

TRIO.

p

poco rit.

p a tempo

rit.

p a tempo

poco rit.

p a tempo

poco rit.

D.C. al Fine.

ANNIE LAWRIE.

SCOTCH AIR.

Allegretto.

Piano.

p

mf

p

Max - wel - tons banks are bon - ny, Where early falls the dew; And 'twas

there that An - nie Lawrie gave me her prom - ise true, Gave

me her prom - ise true, And ne'er for - get will I, But for

f

bonnie An - nie Law - rie, I'd lay me down and die.

dim.

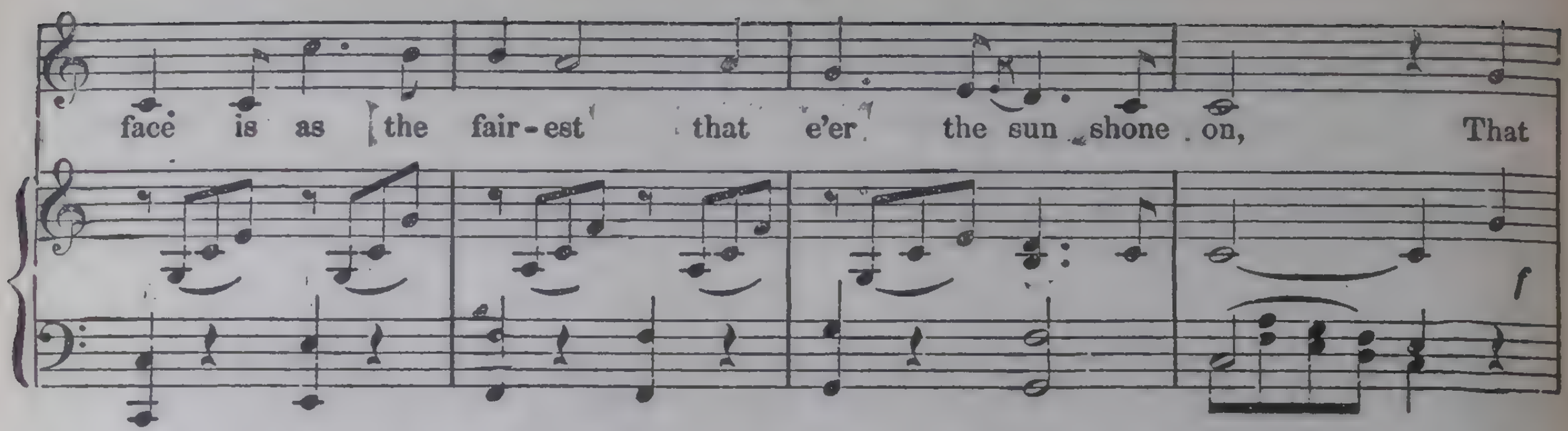
cres.

Her brow is like the snaw-drift, her throat is like the swan; Her

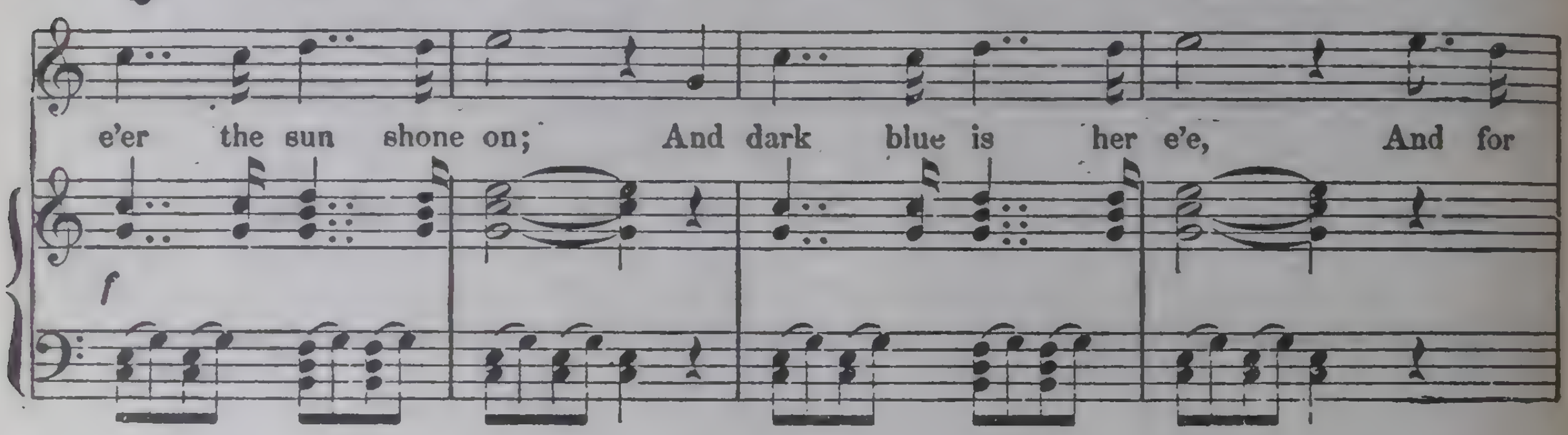
p

5

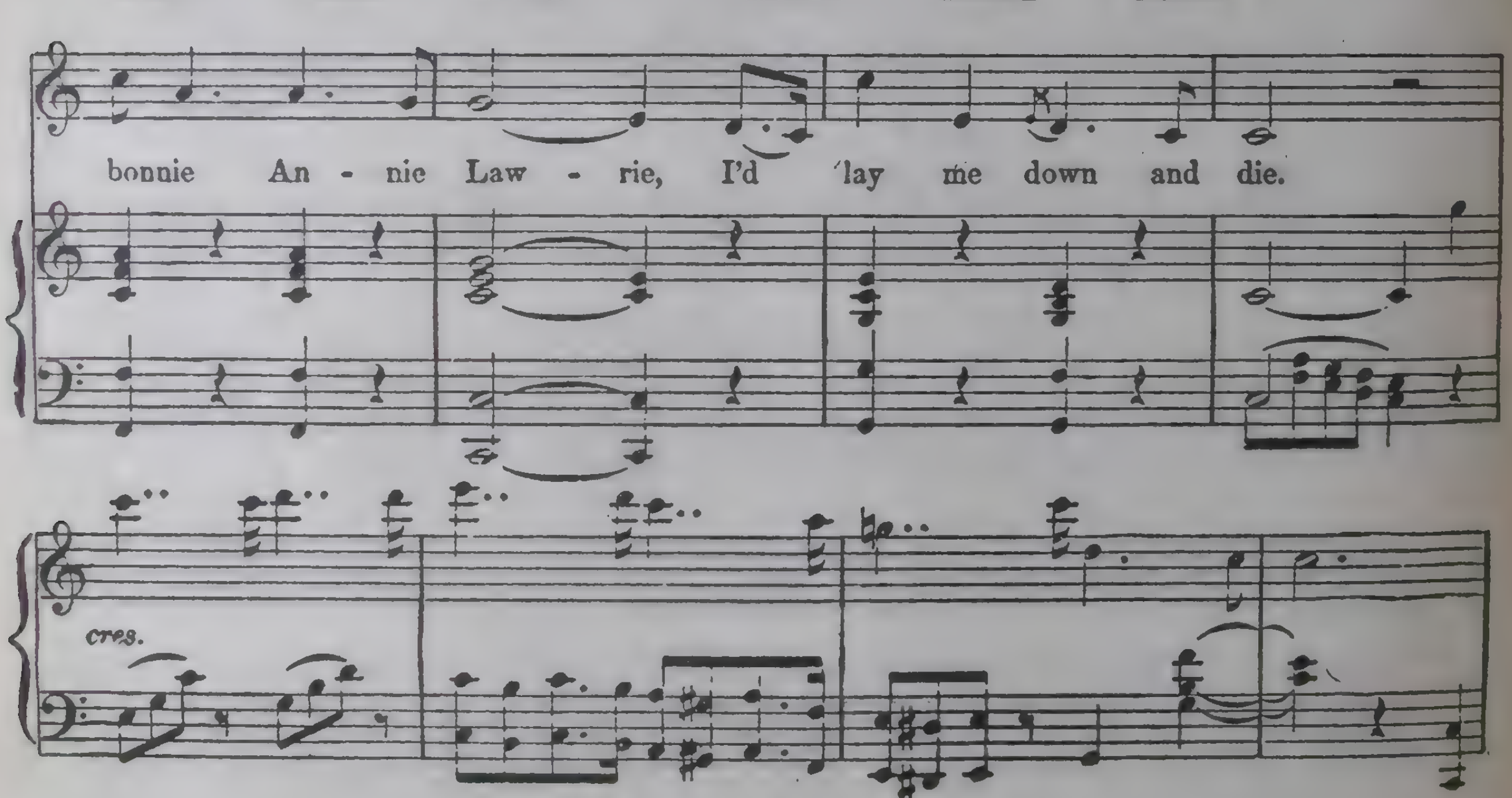
face is as the fair-est that e'er the sun shone on, That



e'er the sun shone on; And dark blue is her e'e, And for



bonnie An - nie Law - rie, I'd lay me down and die.



3

Like dew on the gowan lying is the fa' o' her fairy feet,
And like winds in summer sighing, her voice is low and sweet;
Her voice is low and sweet, and she's a' the world to me,
And for bonnie Annie Lawrie I'd lay me down and die.

Just a Picture of You.

Words by
AL TRAHERN.

Music by
LEE OREAN SMITH.

Andante Moderato.

Voice.

Twin stars I saw, last night in the skies, Just your

eyes, your bright eyes; Ros - es I saw with their

dain - ty red tips, Just your lips, your sweet lips;

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I saw the sun so gold - en and fair, Just your hair, just your

(*cresc.* *mf* *ff*

hair; I heard won-d'rous mus - ic that made me re - joice, Just your

mf *f*

voice, Your dear voice. Just a pict - ure of

rall. *mf* *a tempo poco affret.*

you, I see night and day,

Just a pict - ure of you, I'll see al -

way, poco accel. e cresc. When ere the moon - beams, I live in sweet dreams,

Hop - ing, ah, hop - ing your love is still true, In mem' - ry, fond mem' - ry, a

pict - ure I see, Just a pict-ure, a pict - ure of you.

JELLER, SONS & DOANER NEW-YORK.

FLOWER SONG.

BLUMENLIED.

GUSTAVE LANGE.

Lento.

mf *espressivo*

Ped. * Ped. * Ped. *

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

f

rit.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

rit. poco

mf espress.

pp rapido zeffiroso

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

con anima cantando

cresc.

rit. molto

a piacere rit. cresc. riten.

mf a tempo

rit. dim.

espress.

mf

p

dim.

poco a poco

cresc.

lento molto

f p tranquillo

Respectfully dedicated
To
Miss EDITH OLCOTT, N.Y.

CHRYSALIS.

Tempo Moderato. HAROLD MELVILLE.

L.H. (ROBERT A. KEISER.)

p R.H.

cresc.

LH. RH. *dolce*

rit. *a tempo*

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à piacere

più rit.

a tempo

più rit.

a tempo.

rit.

p delicato.

rit. - - - - -

a tempo.

più rit.

rit.

L.H.

ad lib.

rit.

Ped. *

a tempo.

p

rall.

a tempo.

L.H.

Lento.

L.H.

rall.

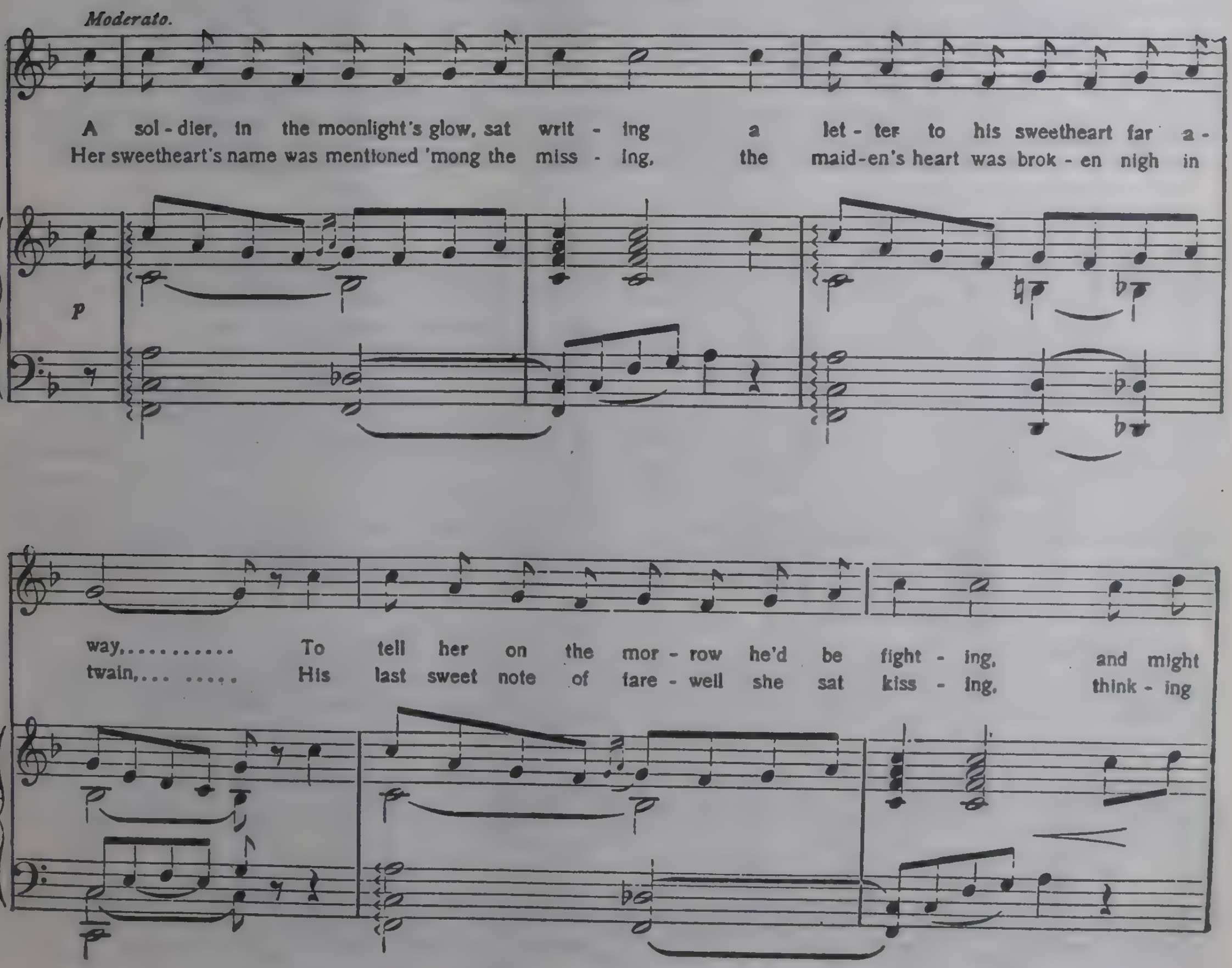
pp

Ped. * Ped. *

A Soldier In The Ranks, That's All.

Words by DAVE REED, Jr.

Music by BEN. M. JEROME.


Moderato.
A sol - dier, in the moonlight's glow, sat writ - ing a let - ter to his sweetheart far a -
Her sweetheart's name was mentioned 'mong the miss - ing, the maid-en's heart was brok - en nigh in
p
way,..... To tell her on the mor - row he'd be fight - ing, and might
twain,..... His last sweet note of fare - well she sat kiss - ing, think - ing

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fall be - fore the sun would set that day;..... A - mid the can-non's roar and sa - bre's
ne'er to see her sol - d.er boy a - gain;..... 'But, on the field a com-rade true had

mf

clash - - ing, He won - dered if 'twould be his last fare - well..... As
sought him, And nursed him back to life a he - ro bold..... Back

f

Marcia.

to the front he gal - lant - ly went dash - ing. Came a shot, a shriek and to the ground he fell.
to his sweetheart's arms that day he bro't him. 'Tis the old love war time tale so oft - en told.

sf a

p

CHORUS.

In the ranks of gal - lant - ry..... March - ing on to

p—ff

(vic - to - ry.....) Death, though be his des - ti - ny..... He must ans - wer his

coun - try's call;..... Though a he - ro yes - ter - day.....

cresc.

On the mor - row laid a - way..... Mass - es pass - ing mere - ly say...

1. 2.

..... "A sol-dier in the ranks, that's all." all.

HALIMAR
ORIENTAL RONDO.

Frank P. Banta.

Andante con espressione

Moderato

mf *dim. e rit.* *p*

p

1 2

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Brooks & Denton, 670 Sixth Ave., New York.

mf

f

1

2

p

mf

L.H.

p

p

p

dim.

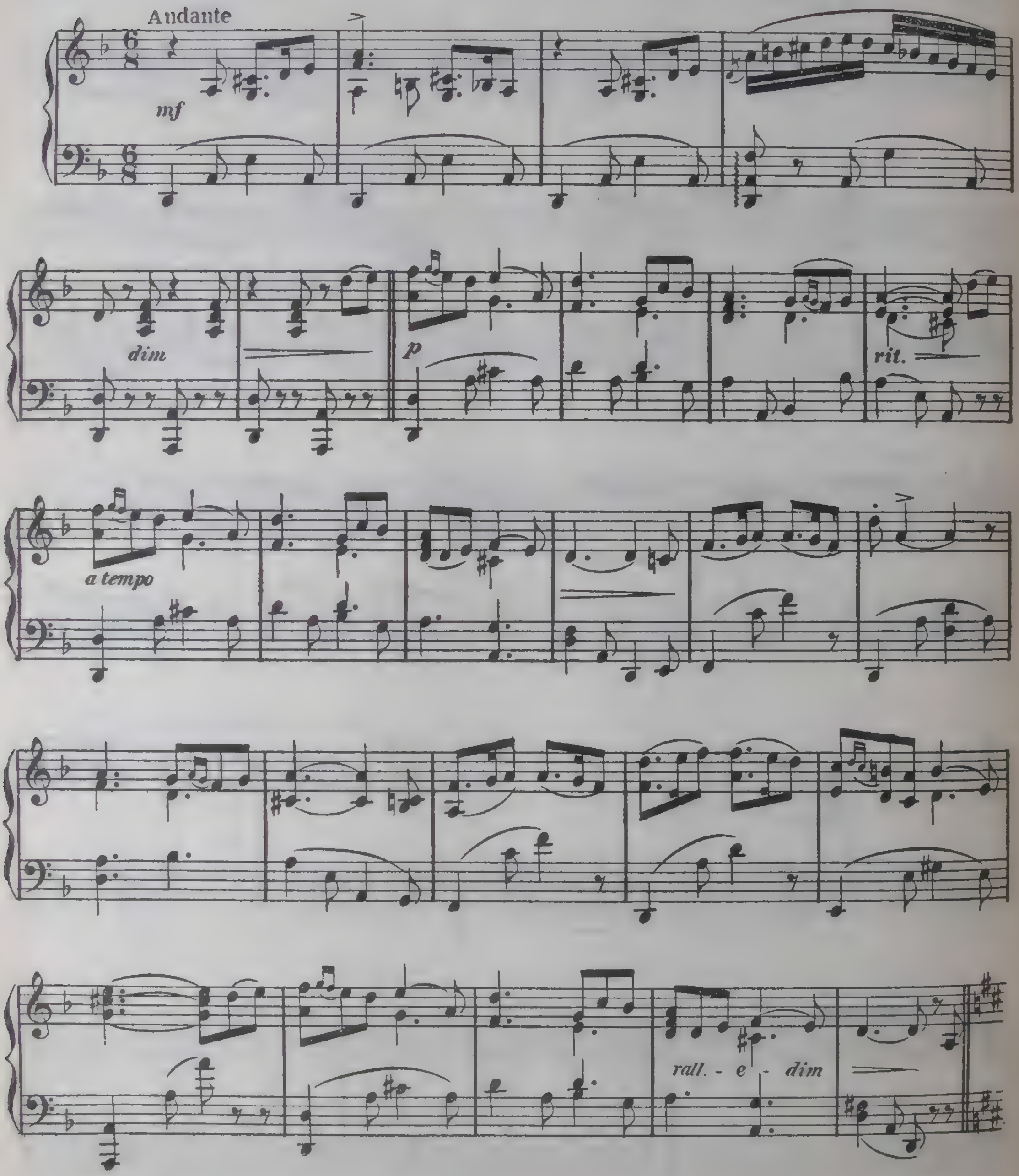
p

p

THE GONDOLIER'S REVERIE.

(CANZONETTA.)

By Paul Rubens.



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rall.

molto rall.

pp — ff

ff

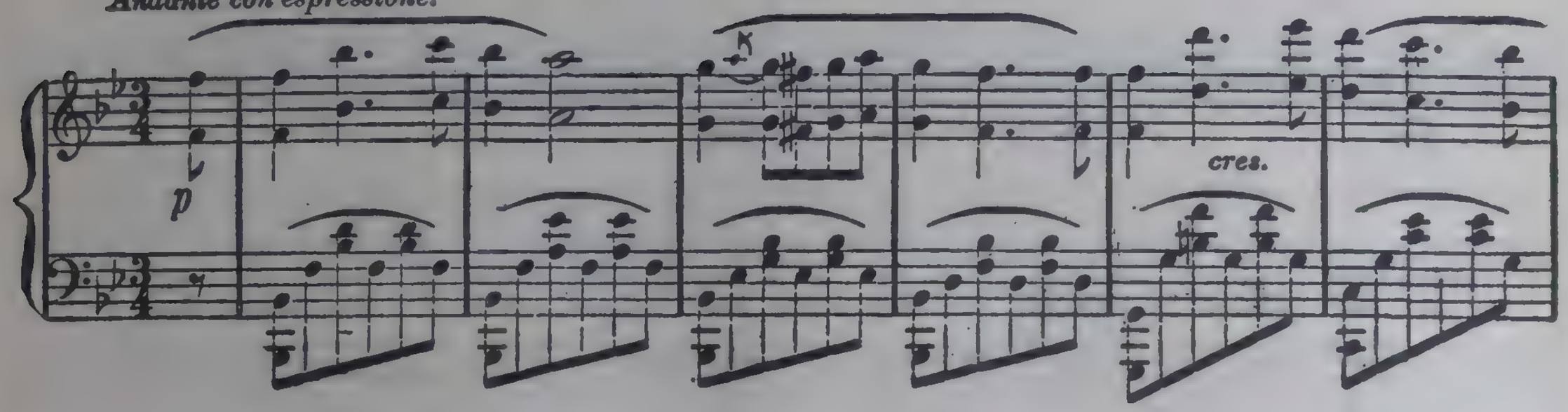
"ALICE WHERE ART THOU."

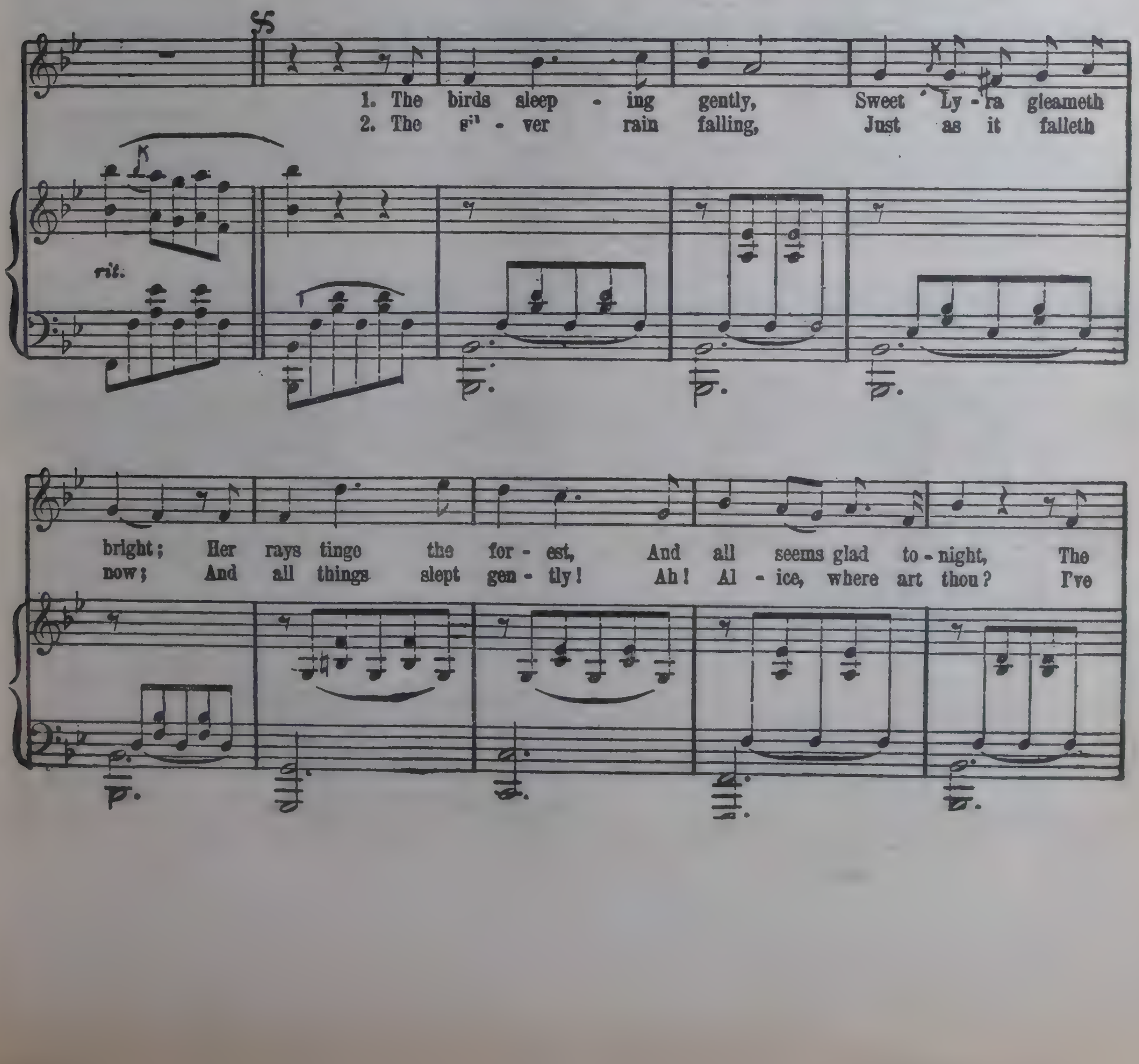
ROMANCE.

Words by W. Gurnsey

Music by J. Ascher.

Andante con espressione.




1. The birds sleep - ing gently, Sweet Ly - ra gleameth
2. The si' - ver rain falling, Just as it falleth
rit.
bright; Her rays tinge the for - est, And all seems glad to - night, The
now; And all things slept gen - tly! Ah! Al - ice, where art thou? I've
p.

winds sigh - ing by me, Cool - ing my fevered brow; The
sought thee by lake - let, I've sought thee on the hill,.... And

stream flows as ev - er, Yet Al - ice, where art thou? One year back this
in the pleasant wildwood, When winds blew cold and chill; I've sought thee in

e - ven, And thou wert by my side;
for - est, I'm look - ing heav'nward now;

And
I'm

thou wert by my side, Vow - - - - - ing..... to
look - ing heav'nward now, Oh! there mid the

love me, One year past this e - ven, And thou wert by my side:
starshine. I've sought thee in for - est, I'm look - ing heav'nward now;

p

ff

Vow - ing to love me, Al - ice, what - e'er might be - tide,
Oh!..... there a - mid the starshine, Al - ice, I know art thou.

p

2D.

THERE'S ALWAYS A WELCOME FROM GRANDMA.

Words and Music by HERBERT H. TAYLOR.

Moderato.

Introduction.

1. Oft when a boy, How my heart leaped with joy When I
2. Life is a game Where the strug - gle for fame Oft - en

Rit.

went to spend the sum-mer-time at Grand - ma's; There was a charm In that
caus - es ma - ny bit - ter dis - ap - point - ments; No - bod - y knows How soon

4

home on the farm, And the kind and lov-ing face that met me there..... As she
friends may be foes, And dis-cour-age-ments are met on ev-'ry hand..... Tho' it's

sat in her chair, With her face so sweet and fair, And knit-ted the stock-ings that we
long years a-go, I can ne'er for-get, I know, The kind words of coun-sel that dear

Ril.

chil-dren used to wear, She would look at me and smile, And with heart so free from guile,
Grand-ma gave to me:— "If you work with might and main, Soon the sun will shine a-gain,

Ril.

Rit.

Say, "You'll al-ways find a wel-come here at Grand-ma's."
And the clouds will break a way, I know," said Grand-ma.

Ril.

CHORUS.

There's not a sin - gle to - ken Of cher - ished ties now bro-ken, But that

greet - ing I re - mem - ber in the old home on the farm; Tho'

all hope was be - reft me, And trust - ed friends had left me,

There was still a kind - ly wel - come there from Grand - ma.

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STEINWAY · HALL · CHICAGO ·

Guitar Lesson No. 4

Composed and Edited by Wm. Foden.

Position of the Body and Hands when Playing the Guitar.

Little explanation is necessary regarding the position of the body, as by referring to Illustration No. 24, you can easily assume the same position as shown in the cut. The body should be nearly erect, but leaning a little forward. The left foot should rest on a foot stool so as to elevate the left thigh. Place the curved side of the guitar on the left thigh and let the head extend a little higher than the left shoulder. The guitar, when held in this position, has three points of support, by resting on the left thigh with the lower end resting against the right, and the top edge pressed against the body. When held in this position it is not possible for the guitar to slip out of position. Other positions of holding the guitar are advocated, but are little used. When it is not convenient for you to use a foot stool, another position is sometimes used, which is as follows: Cross the right knee over the left and let the curved side of the guitar rest on the right thigh. In other respects this position is the same as one shown in Illustration No. 24. This position is used mostly by ladies, on account of the skirts interfering with the position shown in the accompanying cut.

Position of the Right Hand and Arm.

Let the right forearm rest lightly on the sounding board, near the upper edge of the widest part of the guitar. The elbow should extend a little beyond the edge, as shown in the cut. The wrist should be raised on a level with the arm, and cross over the end of the bridge. The wrist and hand will lie diagonally in front of the bridge.

Thumb and Fingers of the Right Hand.

Place the first finger on the "G" string, the second on the "B," and the third on the little "E," with the thumb resting on the "D" string. Curve the fingers and let them extend far under the palm of the hand, with the thumb extending its full length in the direction of the finger board. Refer to Illustration No. 25, which shows the position of the fingers and thumb just before striking a chord.

The Left Hand.

The neck of the guitar is held resting on the ball of the thumb, allowing a space between the hand and neck. The position of the thumb on the neck varies with the position of the fingers on the finger board. Sometimes the thumb presses the neck at the middle, sometimes near the treble "E" and sometimes near the bass "E." The thumb should not be bent or crooked, but should rest against the neck in an easy and flexible manner.

The thumb should not extend above the finger-board. When the fingers are placed on the strings the wrist is curved and the thumb drawn well under the finger-board. Notice this position in Illustration No. 24. Do not allow the neck to rest in the palm of the hand. Curve the fingers so that the ends will press the strings on the frets in a perpendicular manner close behind the frets.

Striking the Strings.

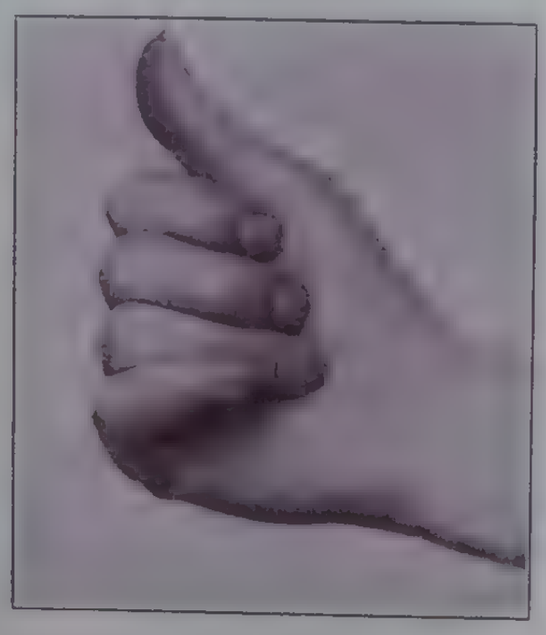
The strings are made to vibrate by striking them with the fingers and thumb of the right hand. The three bass or covered strings (bass E, A, D) are generally struck with the thumb, and the three treble with the three fingers. (Exceptions to this general rule will be explained later.) The thumb strikes the strings with the side and near the thumb nail with a downward movement. Don't let the nails of the thumb or fingers strike the strings. The thumb, after striking the string, slides to and rests on the next string until needed to strike the next note, unless the string to which it slides is to be struck with the finger. The fingers strike the strings with an upward movement as if to strike the palm of the hand. (See Illustration No. 26, showing the position of the fingers after having struck a chord.) In playing scales and passages of single notes the third finger is not used, but the first and second alternate. (Exceptions will be explained later.)

Illustration No. 24.

Illustration No. 25.

In this illustration we show the position of the right hand fingers when resting on the strings ready to strike a chord. The little finger does not at any time rest on the top of the guitar. It is held in the same position as is shown in the above cut. Notice that the thumb is extended in an easy, natural manner.

Illustration No. 26.



In this illustration we show the position in which the right hand fingers should be after having struck a chord of four notes with the thumb and three fingers. The first finger should touch the palm of the hand close to the third joint of the thumb. Turn your hand over and examine the position of your fingers after striking a chord.

Illustration No. 27.

In this illustration we have a view of the back of the guitar neck to show the position of the thumb. Notice that the thumb is nearly straight and drawn well under the neck. Do not let the neck rest in the crotch between the thumb and first finger.

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Tschaikowski

(1840-1893)

In the lives of modern musicians, we discover more of contemporaneous honors, and a less strenuous struggle for recognition than in those of the old masters. This is doubtless due to the more general culture of today which makes for a receptive attitude towards the fruits of genius.

We find as one proof of this, in 1877, the substantial increase of 6,000 rubles annually to Tschaikowski's slender income, the gift of an unknown benefactress whom he never met, but with whom he long corresponded. To this patron he dedicated his fourth symphony: "To my best friend."

Peter Ilitch Tschaikowski, the greatest exponent of the Russian School of Music, was born at Wotiusk, Russia, Dec. 25, 1840. His father became director of the Institute of Technology in St. Petersburg, and in that city the young boy was educated in the School of Law.

In common with other musical geniuses he early evinced ability, inventing melodies long before he knew how to write them out. This facility of composing entire works, more especially his shorter programme music, before committing them to paper, continued a characteristic throughout his life.

Rubinstein discovered the genius of young Tschaikowski while he was a student at the Conservatoire, and subsequently influenced him in his choice of a musical career. In 1865 Tschaikowski became a professor in the new School of Music established at Moscow. With the independence of higher natures, the Russian musicians take themselves as they are. While the Western School refuses to accept programme music as the highest expression in musical form, the Russians find it an admirable vehicle for interpreting the poetic element in their character and so use it without excuse or explanation.

On the occasion of the dedication of a church in Moscow, in 1880, Tschaikowski wrote the programme music called "The Overture of 1812," a musical description of "Napoleon's Retreat from Moscow," and hence of peculiar significance to Russia. The popularity it attained throughout the world in preference to the beautiful "Francesca da Rimini," a work of the same class, was therefore a matter of surprise to the composer.

Tschaikowski gave to the world some delightful songs. His originality in them however is not evidenced as in his orchestral pieces. His "Disappointment," "Spanish Serenade," "Why so Pale are the Roses?," "None but a Lonely Heart," "Canary Bird," "Invocation to Sleep" and "The Czar's Drinking House" are among the best of the hundred compositions in this field.

Tschaikowski's Symphonies claim the world's attention, and yet it is the phantasies and programme music that appropriately express his ideas. The first of his six symphonies, Opus B, G minor, entitled "Winter Dreams," was published 1866. Then followed the Russian Symphony Op. 17, C minor, and later th famous "Pathetique."

The melodies of Tschaikowski palpitate with music that interests. His phrases are not enshrined in the technical forms of Brahms. The vivid, passionate note sounds through his work. He has modified the symphonic form to adequately express his poetic thoughts. And this is Tschaikowski's significant legacy to musical literature.

Rubinstein foreshadowed the character of Russian music, but it was Tschaikowski who preserved its Slavic, oriental quality, by freeing it from the German method of treatment.

During an epidemic, Tschaikowski succumbed to an attack of cholera at St. Petersburg, Nov. 5, 1893.

Mendelssohn

(1809-1847)

The life of Felix Mendelssohn, the poet, painter, scholar and musician, presents to us the rare example of the development of genius under conditions of wealth, popularity, family love, and happy environment. Many critics are prone to believe that adversity might have lent a deeper significance to Mendelssohn's works, while his admirers claim for him a special and important rank in the history of modern music, because of the grace, elegance and perfect artistic form of his compositions.

Jacob Ludwig Felix Mendelssohn-Bartholdy, the son of a rich banker and merchant, was born in Hamburg, February 3, 1809. His grandfather was the eminent philosopher and Hebrew scholar, Moses Mendelssohn. To Mendelssohn's father is credited the humorous saying, "I am the hyphen, formerly I was the son of my father, now I am the father of my son." The family, originally Jewish, were eventually baptized in the German Lutheran Church, and added the name Bartholdy to that of Mendelssohn. The young Felix, together with his gifted sister Fanny, began his musical studies under Madame Mendelssohn. As early as 1818 he had astonished the public by the excellence of his piano playing in concert work. His career as a writer of music began with his tuition under Zelter, in composition, his early effusions being played in the family circle, by relatives and friends under his leadership. On many occasions his father engaged a professional orchestra with which the young son could conduct his compositions at home.

The world owes a debt of gratitude to Cherubini, who, in Paris, gave a "Kyrie, with full orchestra," as a subject for a test composition. It was written with such pleasing result by the young Felix Mendelssohn that the master encouraged him to a career of music. At seventeen, Mendelssohn had composed his great overture "A Midsummer Night's Dream," which abundantly bears the mark of the exuberant playfulness of his nature. His great octette for strings was also a work of the same year. The present revival of Bach dates back to Mendelssohn, who at the age of twenty insisted upon a production of the "Passion according to St. Matthew" he himself leading the orchestra. For more than a century, the world had ignored Bach. With regard to it Mendelssohn has remarked: "It was a Jew who gave this great Christian work back to the people."

A trip to England and Scotland resulted in the "Hebrides" overture and "Fingal's Cave," a descriptive form of music not worthy of the highest musicianship. Mendelssohn has reached the hearts of the people through his melodious "Songs without Words," the "Spring Song" echoing the gentle yet sprightly gayety of his character. In his C minor Symphony, known as the "Scotch Symphony," Mendelssohn proved himself the one German who has successfully caught the spirit of the Scottish lilt.

The oratorios of "Elijah," "St. Paul," and the "Hymn of Praise" (Lobgesang) give Mendelssohn the enduring fame his genius deserves. His recitative for tenor voice "Watchman Will the Night Soon Pass?", from the "Hymn of Praise," "How Lovely are the Messengers" and the melodious chorus from "St. Paul" belong to the great creations of musical literature.

Mendelssohn's other and no less great contribution to the musical world was the founding of the Leipsic Conservatory.

The De Reszkes

De Reszke, { Jean, b. Jan. 14, 1852 / Edouard, b. Dec. 23, 1855 } Warsaw, Poland.

The father of these world renowned singers was a councillor of state, and the mother was gifted with remarkable musical talent; consequently, their early home was the scene of many brilliant gatherings, of notables and artists, so that the boys were brought up in an atmosphere of refinement and art. Jean sang in the Cathedral at the age of twelve, and his beautiful voice aroused much interest. He began his career as a barytone, but noticed that his physical strength was beginning to give out, as a result of the strain of singing music too low for his voice. So, on the advice of a noted voice specialist, Prof. Sbriglia, he retired temporarily, and prepared himself to sing the tenor repertoire. After studying for two years, he made his debut as a tenor, in the leading rôle of Meyerbeer's "Robert le Diable," at Madrid. His success was immediate, and ever since his career has been one of the most brilliant known to the operatic stage.

Perhaps the greatest triumph he has ever had was in America. He came to the Metropolitan Opera House in 1889, and since that time he has been the "idol" of the annual operatic season. He possesses a matchless voice, and uses exquisite art in the manner of "handling" it. Add to this, superb acting and a fine appearance, and we have a tenor who has not been equaled for "all round" excellence in the last fifty years. His versatility is astonishing, for he is equally satisfactory and charming as one of the legendary heroes of Wagner, or as one of the fiery impetuous lovers of Meyerbeer or Gounod. His interpretation of Faust has never been equaled since the opera was written.

Edouard, his brother, has achieved almost as great fame as a basso, as Jean has as a tenor. Their careers are closely identified, the two brothers being very devoted to each other, and always appearing together in the same operas. It is indeed a rare treat to hear 'Faust," with Jean as the hero, and big Edouard as "Mephistopheles," the jolliest "devil" that ever "tagged after " a pair of lovers. He possesses a voice so big and deep that it often gives one the impression of coming from some subterranean cavern.

The De Reszkes are very wealthy, possessing vast estates both in Poland and in France.

Brahms

(1833-1897)

If the erudite compositions of Brahms had been built upon musical ideas of equal romantic charm and emotionalism as are met with in Schubert and Schumann, he would appeal to a larger world of music lovers. The commercial city of Hamburg is the birthplace of two great musicians, Mendelssohn and Brahms, and both of these composers led serene, scholarly lives, unhampered by the sordid cares of the world. Johannes Brahms, the son of a double bass player in an orchestra, was born at Hamburg May 7, 1833. To the gift of genius, seemingly is added the easy mastery of technique. At the early age of fourteen Brahms began his musical career, playing variations of a folk song, after which for five years he applied himself to the study of music. During a tour with Remenyi, the Hungarian violinist, he successfully transposed Beethoven's "Kreutzer Sonata" from A to B flat, rather than spoil the brilliancy of the violin part in lowering it to the piano. This prodigious achievement was witnessed by Joachim, the greatest violinist of the time, and it was through his letter of introduction to Schumann that Brahms was brought to the world's notice. Schumann, in an article called "New Paths," at once hailed him as the new Messiah of Music, and the legitimate successor to Beethoven, a reputation Brahms' work has sustained. His great violin concerto, written for Joachim, proved so scholarly and at the same time so impossible to play on the violin, that it was only with Joachim's revision that it could be given to the world. After a varied career, alternating years of study with periods of conducting orchestras at Hamburg, Zurich and Baden-Baden, Brahms eventually made his home at Vienna. His "German Requiem" in 1868, brought forth on the death of his mother, established his high rank in the musical world. In his songs the piano score shares with that of the voice, and unlike Schubert, Schumann and Franz, Brahms is led by his own musical inspiration rather than by a development of the song from the words. His "Liebestreu," "Wie Bist du meine Königin," and the "Minnelied" are among those that reach the heart.

Brahms' music for the piano alone is an original advance in music literature. Rafael Joseffy introduced his two great concertos for the piano.

In the sphere of chamber music, that is, music for the piano, strings and occasional horn and clarinet, written in trios, quartettes, quintettes, octettes, etc., Brahms is unsurpassed. His great musical legacy, however, is in the mass of his orchestral work. The symphony he has enlarged, deepened, enriched and in it exhibited the highest intellectual power, superadded to the genius of music. Those who cannot fully appreciate this most scholarly of modern musicians may at least find in him an intellectual inspiration that will repay the most earnest study.

Brahms had unusual honors bestowed upon him. In 1877 he refused the degree of Doctor of Music offered him by Cambridge University, accepting, however, from Breslau in 1881 the degree of Doctor of Philosophy. He was also made a member of the Berlin Academy of Arts, and in 1886 a Knight of the Prussian Order of Merit, with voting privileges. Added to this Brahms was given the high distinction of the freedom of his native city, Hamburg. He died at Vienna April 3, 1897.

Beethoven

Beethoven, Ludwig van, b. Dec. 16, 1770, Bonn; d. Mar. 26, 1827, Vienna. His father was a tenor, his grandfather a bass singer. In fact, for several generations his family had followed music as a vocation. He received his first instruction from his father. At the age of fifteen he was appointed organist of the Electoral Chapel.

At the age of twenty-two, he went to Vienna to study with Haydn. But little came of these lessons, for Haydn was not born to be a teacher; so Beethoven, while taking a course of composition with him, also studied, behind his back, with a composer named Schenk, and used to go to Haydn with his exercises already corrected by Schenk.

He originally dedicated his famous "Eroica" symphony to Napoleon, because he believed him to be a genuine republican, but when the latter assumed the title of emperor, he tore up the dedication, and had not a friend intervened, would also have destroyed the music.

When, during the Vienna Congress in 1814 the foreign monarchs present, together with Beethoven, were frequent guests at the house of Archduke Rudolph, the composer, to quote his own expression, made these high personages pay court to him and he "put on airs." He felt himself, and rightly, a king of art.

Beethoven's life was shadowed with several misfortunes which tended to make him morose and blunt in his demeanor. First, it was the actions of his brothers who carried on a petty trade with his manuscripts; then, the treatment he received from a nephew, to whom he acted as guardian; and then, an affair of the heart, an unrequited love. He remained a bachelor.

But the greatest sadness of his life was a malady which affected his ears, and finally caused total deafness. Being very sensitive, he was always ashamed of this, and tried to hide it, worrying constantly, meanwhile. His noblest, deepest works were created after he was stone deaf, as if, being shut in from all the sounds of earth, he could hear, undisturbed, the music of his own soul, and write it down for the admiration of the ages to come. The world honors Beethoven as the greatest master of modern instrumental music, but he also wrote works of equal importance for voice, Fidelio and Missa Solemnis. In his music it is the purely human joy and sorrow that appeals to us with a passionate forcefulness. His nine symphonies show the development of orchestral music, and in the later ones are found his masterpieces.

Amongst his best known piano works are the sonatas, especially those known as the "Pathetique," "Moonlight," and "Appassionata."

Jenny Lind

(1820-1887)

There is a resonance peculiar to the voice of Scandinavians, and in Jenny Lind-Goldschmidt this element lent an added fascination to her singing. Her phenomenally high soprano voice was of a sympathetic quality, of great range and flexibility.

This "Swedish Nightingale," as she was called, was born in Stockholm, Sweden, Oct. 6, 1820. She received her early musical training at the Opera School connected with the Stockholm Court Theatre, and made her debut in her native city in Weber's "Freischütz," in 1838.

In 1841, at Paris, the young singer placed herself under the tuition of Manuel Garcia, the most distinguished of modern teachers of singing. Subsequently a course of study at Berlin in German, a language she never mastered, completed her education.

Jenny Lind's appearances in opera in Germany, Sweden, and later in London, were events in the musical world. Notwithstanding her successful career, however, she left the operatic stage in 1849, appearing thereafter only in concert. During the season of 1850-1852, the shrewd business manager and showman, P. T. Barnum, entered the arena as impressario and engaged Jenny Lind for an extended series of concerts in the United States. At the conclusion of this term the Swedish singer bore away $120,000 as America's tribute to her beautiful voice. A large share of this fortune she donated to Swedish Charities. While in Boston in 1852 she married the conductor, Otto Goldschmidt. Her last public appearance was at Düsseldorf, in 1870, where she sang in "Ruth," on the occasion of the Rhenish Musical Festival. She died Nov. 2, 1887, at her villa at Wynds Point, Malvern Wells.

Mozart

Mozart, Wolfgang Amadeus, b. Jan. 27, 1756, Salzburg; d. Dec. 5, 1791, Vienna. As a child, the most wonderful prodigy known in music, he had already scrawled a concerto for Clavier (piano) at the age of four years.

In 1767 he and his sister Nannerl, aged six and eleven years, respectively, were taken on a concert tour. The story is well known, how the little artists were received with open arms everywhere, creating a sensation in the greatest musical centers. They met with a hearty reception at court and had intercourse with all the great personages of the time, especially with Marie Antoinette, who made much of the little performers. Numerous poems were written on the wonder-child, as Mozart was known, and translated into various languages. The first tour being such a success, they were taken out again the following year, when, in Paris, the same furore was created. After an absence of three years, Mozart returned to Salzburg, and there at the age of ten, wrote his first oratorio, St. Mark. After a year's serious study they toured again, but in Vienna, Mozart was exposed to bitter calumny, for the people refused to believe that it was he, and not his father, who wrote the works with which they were already familiar. At this time he wrote his first opera, at the emperor's command. In 1769 he toured Italy, this time without his sister, and the churches and theatres, where he played, were packed to overflowing; it was indeed a triumphal procession for the young master. At Rome the pope invested him with the order of "The Golden Fleece."

Though he received so much adulation and glory as a child, it is sad to note what a bitter struggle for recognition, and even the necessary needs of life, he had as a man. Married to a woman whose bad management as a housewife kept the family in perpetual pecuniary straits, and being unable even to procure a good, steady position, such as a man of his genius deserved, he died, neglected, just as he had about completed his great Requiem. This was, indeed, his swan song.

A few friends followed the coffin half-way to the burial place. He had not even a special grave, but was buried in the "common ditch," so that his exact resting place is unknown to-day.

Mozart's works, many of which are masterpieces of undying beauty, are a rich inheritance to the world of music. Sweetness and sincerity are their distinguishing marks.

His most admired operas are "The Magic Flute," "Le Nozze di Figaro," and "Don Juan."

Illustration No. 1.

Illustration No. 2.

Illustration No. 3.

Correct Position. Illustration No. 4.

This cut shows wrong position of thumb of right hand. Illustration No. 4 shows correct position of right hand.

Wrong Position. Illustration No. 5.

Siegel-Myers Correspondence School of Music
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Banjo Lesson No. 4

Composed and Edited by Frederick J. Bacon

Position of the Body and Hands When Playing the Banjo

Little explanation is necessary regarding the position of the body when practicing, as, by referring to Illustration No. 1, you can easily assume the same position as shown in the cut. The body should be nearly erect, but leaning a little forward.

Sit upright and rest the rim on the right thigh, pressing the upper part lightly to the breast with the forearm. Support the neck in the hollow of the left hand, between the finger and thumb, as shown in Illustration No. 2, then curve the fingers so that the tips can be used in pressing the strings to the fingerboard. (See Illustration No. 3.)

Position of the Right Hand and Arm

Rest the little finger on the head of the banjo about an inch from bridge, and curve the other fingers so that the thumb will strike the strings about an inch farther from the bridge than the first finger. The forearm should rest lightly on the upper edge of the banjo rim, as shown in Illustration No. 1. See Illustration No. 4 for correct position of the right hand. Never allow the thumb to pick the strings *back of the first and second fingers. Never* bend the thumb at first joint, when striking the strings. It should be kept straight at all times. Strings should be picked with *tips* of fingers, and never get under strings far enough to lift them up—giving the disagreeable snapping tone. *Avoid picking the strings with the nails.*

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IN NAPLES.

By Paul Rubens.
Composer of "In Venice."

Allegretto moderato

p

mf

dim.

f

Copyright MDCCCXCIX by E. J. Denton.
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Brooks & Denton, 670 Sixth Ave., New York.

ff

mf

to Coda.

ff *ff* *p* *f*

p

D.C. al

CODA.

mf

f

ff

ff

ff

sfz

Respectfully dedicated to Mr. and Mrs. Julius P. Witmark.

Till Then Sweetheart, Till Then.

Words by ARTHUR GILLESPIE. Music by SAMUEL SIEGEL.

Andante con moto.

Piano.

mf *rall.*

In sweet-est rev - er - ie my mem - 'ry steals To
I'm wait - ing for your com - ing, heart of mine, I

p *atempo.*

where we met in hap - py days gone by, And
know that some day we will meet a - gain. Oh!

in my heart the old time throb I feel, That
say you will re - new that love di - vine; Let

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came when we were sweet-hearts you and I. The
not my plead-ings, dar - ling, be in vain. Each

fra-grance from the blos-soms o - ver - head Is
song bird then will e - cho through the dell The

just as sweet as when I wooed you dear Tho' years have pass'd since parting words were
sweetest notes he sang in days of yore, Our hap-py, hap - py tales of love we'll

said I still a - wait your an - gel voice to hear.
tell And peace shall hov - er 'round our cot-tage door.

CHORUS.

Till then, sweetheart for - ev - er, my love will be your own. I

can for - get you nev - er, For you are mine a - lone. I

want you close be - side me, In fond em-brace a - gain, I

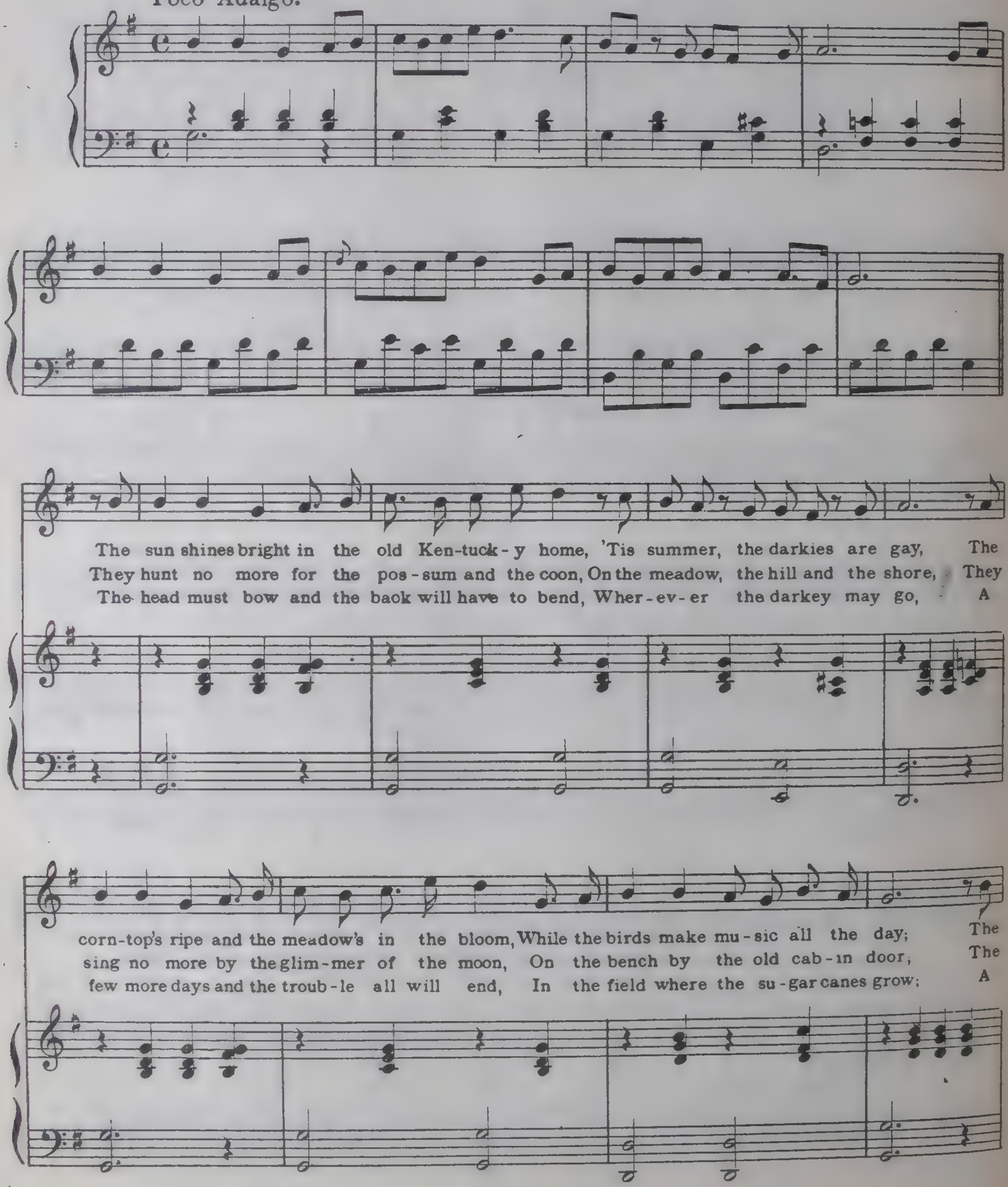
need no star to guide me, Till then, sweet-heart till then.

cres.

MY OLD KENTUCKY HOME, GOOD NIGHT.

Words and Music by STEPHEN C. FOSTER.

Poco Adaigo.



The sun shines bright in the old Ken-tuck-y home, 'Tis summer, the darkies are gay, The
They hunt no more for the pos-sum and the coon, On the meadow, the hill and the shore, They
The head must bow and the back will have to bend, Wher-ev-er the darkey may go, A

corn-top's ripe and the meadow's in the bloom, While the birds make mu-sic all the day; The
sing no more by the glim-mer of the moon, On the bench by the old cab-in door, The
few more days and the troub-le all will end, In the field where the su-gar canes grow; A

young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py and bright, By'n
day goes by like a shad-ow o'er the heart, With sor-row where all was de-light; The
few more days for to tote the wea-ry load, No mat-ter, 'twill nev-er be light, A

by Hard Times comes a knock-ing at the door, Then my old Kentuck-y Home, good-night!
time has come when the dar-kies have to part, Then my old Kentuck-y Home, good-night!
few more days till we tot-ter on the road, Then my old Kentuck-y Home, good-night!

CHORUS.

1st. SOP. Weep no more my la-dy, Oh! weep no more to-day! We will

2nd. SOP. Weep no more my la-dy, Oh! weep no more to-day! We will

TENOR. Weep no more my la-dy, Oh! weep no more to-day! We will

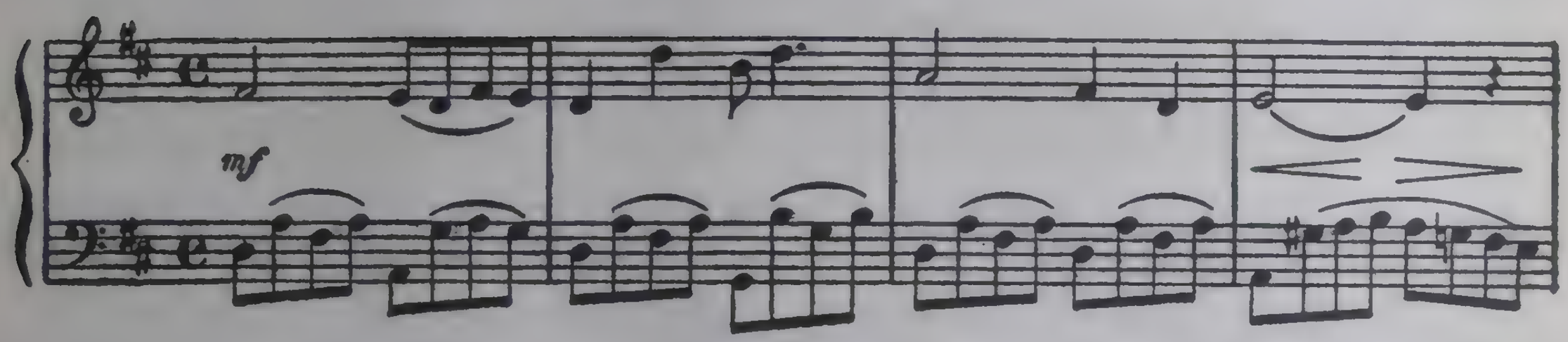
BASS.

sing one song for the old Ken-tuck-y Home, For the old Ken-tuck-y Home far a-way.

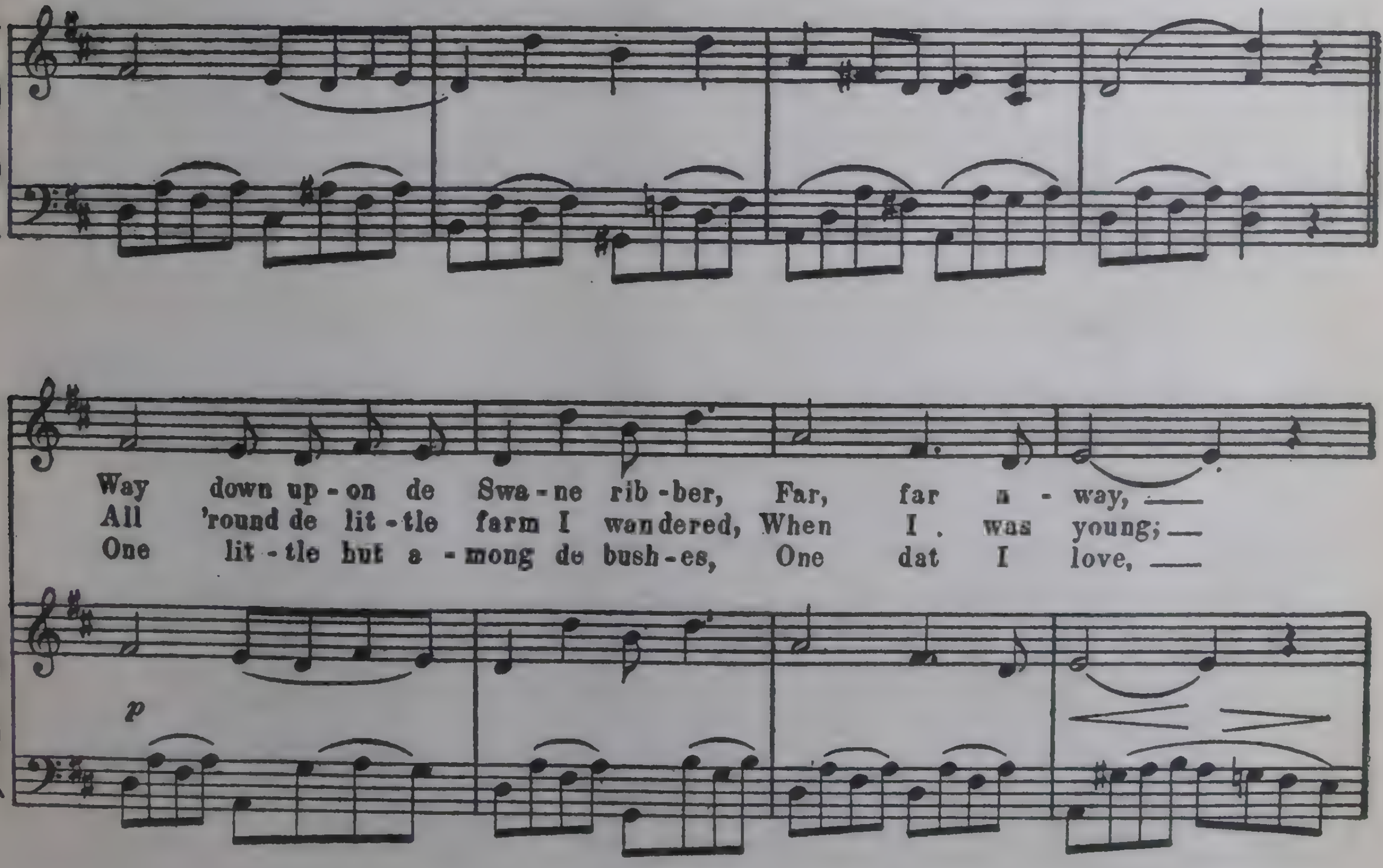
sing one song for the old Ken-tuck-y Home, For the old Ken-tuck-y Home far a-way.

OLD FOLKS AT HOME.

Words and Music by STEPHEN C. FOSTER.



Way down up - on de Swa - ne rib - ber, Far, far a - way, —
All 'round de lit - tle farm I wan dered, When I was young; —
One lit - tle hut a - mong de bush - es, One dat I love, —



Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks stay. ——
Den man-y hap-py days I squander'd Man-y de songs I sung. ——
Still sad-ly to my mem-'ry rush-es No mat-ter where I rove. ——

All up and down de whole cre-a-tion, Sad-ly I roam ——
When I was play-ing wid my brud-der, Hap-py was I ——
When will I see de bees a hum-ming, All 'round de comb? ——

Still long-ing for de old plan-ta-tion, And for de old folks at home. ——
Oh take me to my kind old mud-der Dere let me live and die. ——
When will I hear de ban-jo tumming, Down in my good old home. ——

MIXED QUARTETT.

CHORUS.

Sop: Eb'- ry where I roam,

All de world am sad and drear-y, Eb' - ry where I roam,

Sop: Far from de old folks at home.

Oh! dark-ies how my heart grows weary, Far far from de old folks at home.

MALE QUARTETT.

1st Tenor Eb'- ry where I roam

All de world am sad and drear-y, Eb' ry where I roam

1st Tenor Far from de old folks at home.

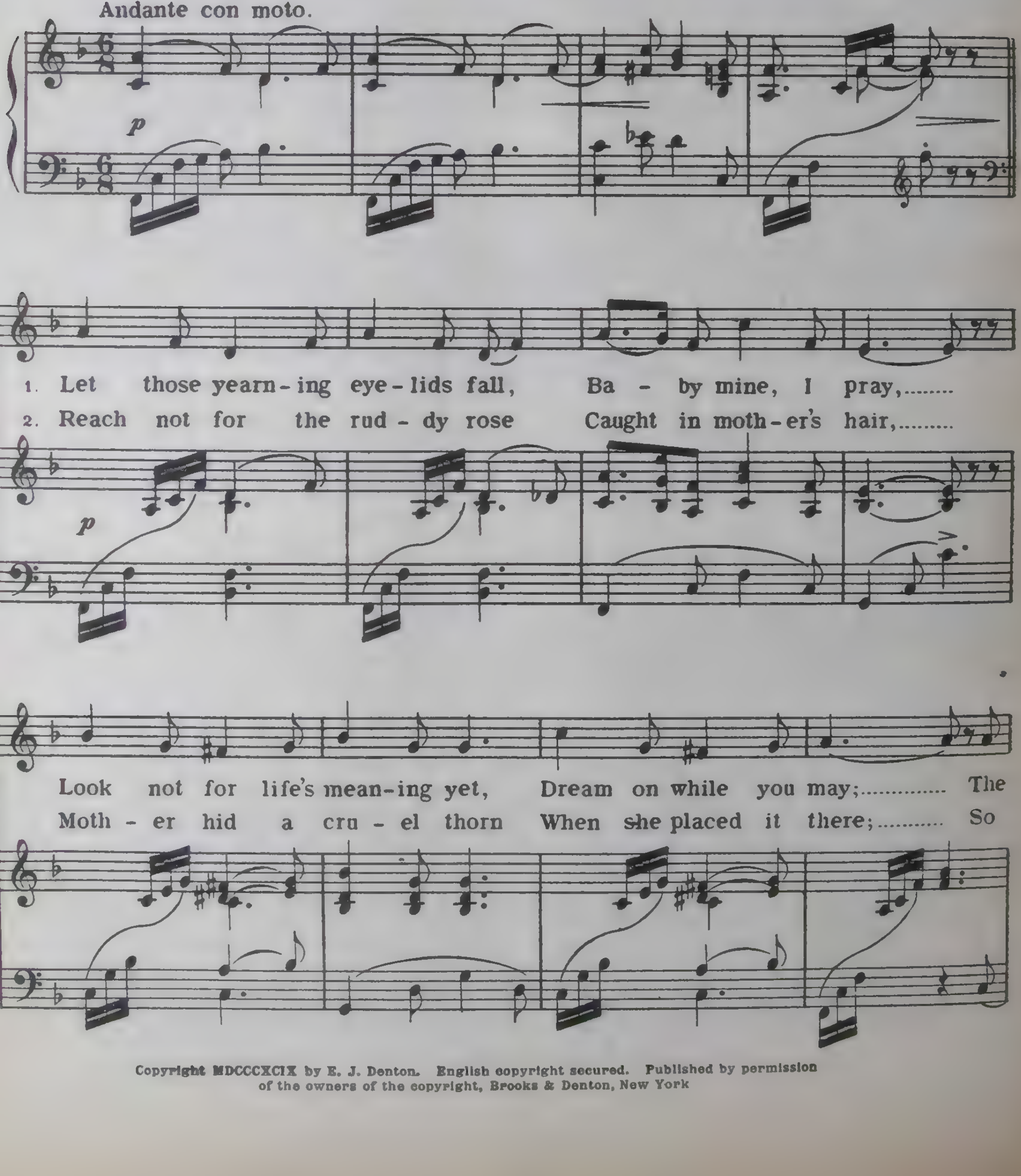
Oh! dark-ies how my heart grows weary, Far far from de old folks at home.

CRADLE SONG.

(Dream On While You May.)

Words by Marion Short.

Music by Mary Spencer Conrade.


Andante con moto.
p
1. Let those yearn-ing eye-lids fall, Ba - by mine, I pray,.....
2. Reach not for the rud - dy rose Caught in moth-er's hair,.....
p
Look not for life's mean-ing yet, Dream on while you may;..... The
Moth - er hid a cru - el thorn When she placed it there;..... So

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wind sings in the tree - - tops, The crick - et in the
hush, oh, hush that coo - ing voice, 'Tis quest - ing af - ter

grass,..... And moth - er's bend - ing o - ver you, While
speech;..... And words are path - ways lead - ing you, So

REFRAIN.

twi - light sha - dows pass.....
far from moth - er's reach.....

Rock, rock,

rock, rock, in your cra - dle deep;.....

Rock rock, rock, rock, close your eyes in

sleep;..... Rock, rock, rock, rock,

in your cra - dle deep:..... Rock, rock,

rall.

rock, rock, close your eyes in sleep.....

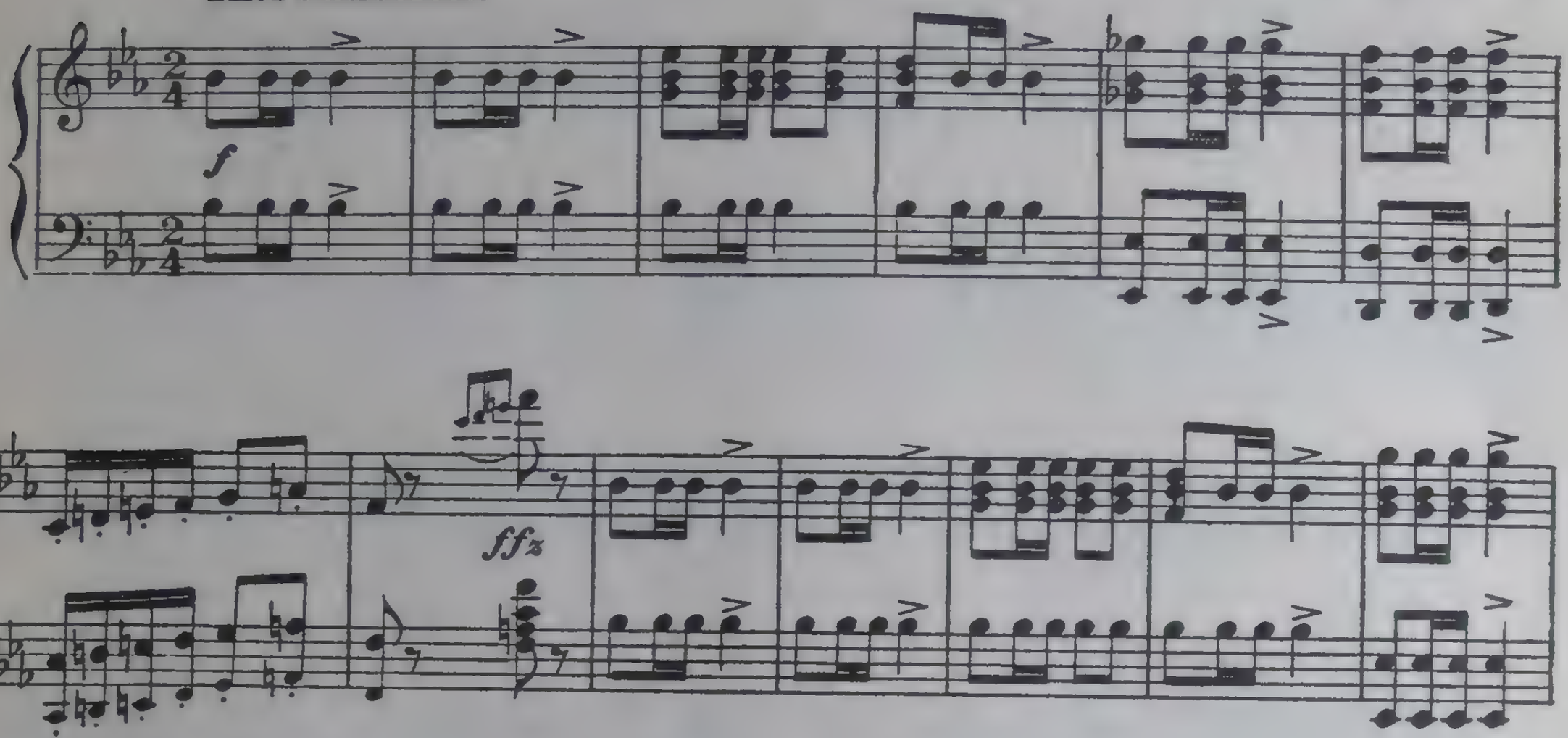
molto rall.

UNDER THE DOUBLE EAGLE.

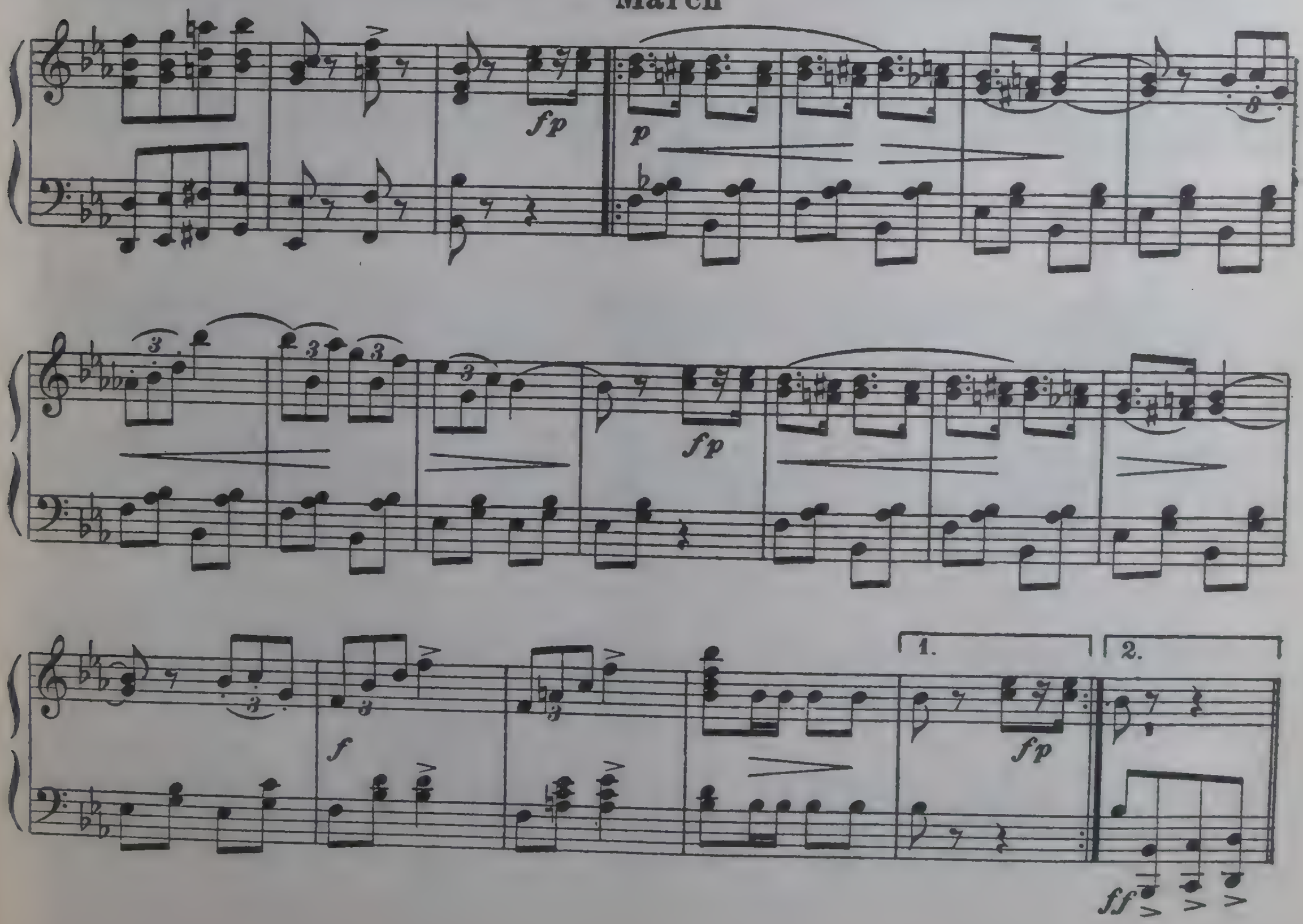
MARCH.

J. F. WAGNER, Op. 159.

Introduction.



March



ff basso marcato

ffz *ffz* *ffz* *ffz* *Fine.*

1 2.

Trio

pp *p* *p dolcissimo*

pp *p*

pp

p

pp

ff energico

1.

p

2.

March D.C.al Fine

MONASTERY BELLS.

(LES CLOCHES DU MONASTERE.)

NOCTURNE.

Lefebure Wely, Op. 51

Andantino. ♩ = 54.

p

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

riten.

f Ped. * Ped.

riten.
pp

8

f grandioso

Ped. * *Ped.* * *Ped.* * *

8

pp fᴧ fᴧ p

fᴧ fᴧ

cresc. dim.

8 8

pp fᴧ p fᴧ p

fᴧ rall.

8

p Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

8 8

pp f p * Ped. f p

f f

8 8

pp f p * Ped. f p

cresc. rall.

8

a tempo

p
Ped. *f* ^ *p* * *Ped.* *f* ^ *p* * *Ped.* *f* ^ *p* * *Ped.* *f* ^ *p* *

8

Ped. *f* ^ *p* * *Ped.* *f* ^ *p* * *Ped.* *f* ^ *p* * *Ped.* *f* ^ *p* *

8

pp una corda

p
Ped. *f* ^ * *Ped.* ^ * *Ped.* ^ *

8

Ped. ^ * *Ped.* ^ * *Ped.* ^ *

8

Ped. ^ *

espress.

rit.

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * pp Ped.

morendo rall. pp

Respectfully dedicated to Mr. and Mrs. Edward Lauterback, New York.

TRUST HER NOT.

ENCORE SONG.

Words by H. W. Longfellow

Music by Signor G. Tagliapietra.

Allegro

mf

A little slower.

1. I know a maid - en fair to see, Take care! Take care! She can both
2. She has two eyes, so soft and brown, Take care! Take care! She gives a
3. And she has hair of gold - en hue, Take care! Take care! And what she
4. She gives a gar - land, wov - en fair, Take care! Take care! It's a fool's

rit.

f *p*

f *p*

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Slower.

false and friend - ly be, Be - ware! ..... Be -
side glance and looks down, Be - ware! ..... Be -
says it is not true, Be - ware! ..... Be -
cap for thee to wear, Be - ware! ..... Be -

f *p* *f* *p rall.*

a tempo

- ware! ..... Trust her not, Trust her not, She is fooling thee, ... She's fooling

a tempo

Slower.

thee, ... She's fool - ing thee; ..... Oh, trust her

not, Trust her not, She is fool-ing thee; Be-ware! Be-

-ware! She's fool-ing thee; Ah, Trust her

accell.

1st. 2d. & 3d. Verses.

not, Ah trust her not, She's fool-ing thee!

D.C

D.C

Last time only.

not, Ah, trust her not, She's fool-ing thee!

colla voce

MONKEY MURMURS

THE WHIZZ-FISH SONG.

Words by
E. LITTLETON ("LOPE") FOX.

Music by
PORTER STEELE, Op. 24.

Moderato

f

1 On the sway - ing limb of a rub - ber tree, a
2. Now it chanced, one day, that a jum - bo fish with a

p

mf

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thou-sand miles a - way, On the banks of the Hu - lu Riv - er, in
jaw six feet by nine, Who chanc'd to pad-dle near by, seiz'd

far - off Ur - a - guay, There sits a nerv - ous mon-key, his
hold of the mon - key's line; He start - ed down the riv = er, quite

eyes with fear a - gleam, His tail a - dang - ling gent-ly with-
un - con-cern - ed - ly, While the mon - key scream'd and chattered and

in the limp - id stream. Just ev' - ry nine - teen min-utes he
clung to the rub - ber tree. The tree stretch'd like a gar - ter, a

jerks it thro' the air, With a South A - mer-i - can whizz - fish a -
doz - en miles or so, Till the fish let go, and the monkey flew like an

flop - ping help - less there But the teeth of a hun - gry
ar - row from a bow. They say he's still a -

whizz - fish are hard on a ten - der tail So
fly - ing, and if you care to try, You can

while he sits a - fish - in' you can hear the mon - key wail: Oh!
hear him soft - ly murmur, as he whis - tles thro' the sky: Oh!

rit.

CHORUS.

shades of I--zaak Wal-ton, was that an-oth-er bite? If I

did-n't feel so hun-gry, I'd quit this job to-night; But I love a roasted

whizz-fish, tho' his bite drives me in-sane; And I do so wish to

1 2 D.S.

catch the fish that I manage to stand the pain. Oh! pain.

D.S.

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Harmony Lesson No. 1

Composed and Edited by Adolph Rosenbecker

Introduction

The study of harmony pre-supposes some knowledge of musical terms as well as some knowledge of musical notation. You should at least be able to read notes and be familiar with the keyboard of the piano or organ to the extent that you can locate the notes on the keyboard. Harmony teaches the construction of chords and their functions. It is the science of combining musical sounds into chords and treating these chords according to certain established rules.

In the study of harmony it is of much importance that you should be able to play the tones and chords you write, as by this means you learn to hear harmonies as well as to write them. It is of little value to write tones and chords according to certain rules, if you do not at the same time associate the sound of the tones with the written notes. A little knowledge of the piano or the organ is essential to the study of harmony, for the reason that these are the only two instruments on which full harmonies can be played; other instruments, such as the violin, flute, etc., being so constructed that they are available only for playing melody.

Sounds and Vibrations

Before treating the subject of chords it is necessary to understand the subject of sound, in order that you may know something about the tones which are used to form chords.

Sound is a sensation of the mind, produced by means of vibrations through the ear.

Regularly recurring vibrations produce a musical sound or tone, whereas vibrations recurring irregularly produce what is called a noise, not a musical sound. Tone is sometimes called a note, though we generally consider a "note" as the name of the character which represents a tone.

Musical instruments have different means for producing tone. A musical sound can be produced by striking with a hammer or with some other hard substance against metal, iron, steel, glass, and wood, or by drawing a haired bow, "rosined," across strings made of gut, steel or silver.

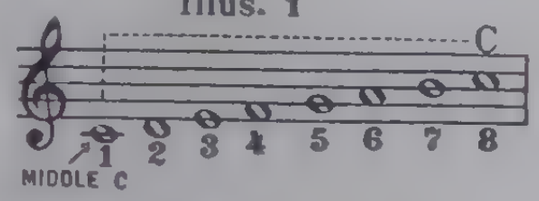
We produce tones on the piano by means of wire strings which are made to vibrate by striking them with hammers. On stringed instruments, such as violin, viola, etc., the musical sound is produced by drawing a bow across the string, while wind instruments, such as flute, oboe, bassoon, cornet, French horn, and trombone, are made to give a musical sound by blowing into them. The only musical instruments that cannot produce a musical sound are the big and small drums. The vibrations from these instruments occur irregularly, and therefore produce a noise instead of a musical sound.

The highness or lowness of a tone is called pitch. When listening to a tone produced on any of the above mentioned instruments, you will hear many degrees of pitch. Contrast the low tones of the bassoon with the high tones of the violin or flute, or you have but to listen to the voices of a mixed quartet to note the range of pitch. Here you will hear a great range of pitch, from the lowest tones of the bass to the highest tones of the soprano.

The pitch of a musical tone is determined by the number of vibrations required to produce it. The lower the tone the fewer are the vibrations required to produce it, while the higher the tone the greater the number of vibrations required.

The distance from one tone to the next tone of the same name, either higher or lower, is one octave, or eight tones. Thus the distance from middle C to the next C above middle C is one octave. (See Illustration No. 1.)

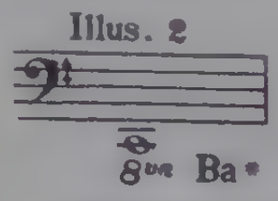
Illus. 1



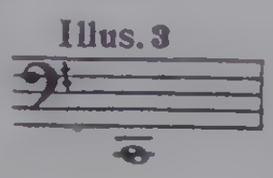
On our modern pianos there are seven and one-half octaves.

Now let us suppose that the lower C on the piano (see Illustration No. 2) gives 33 vibrations, the next C (see Illustration No. 3) would make 66 vibrations, the next C (see Illustration No. 4) would give 132 vibrations, while the next C, middle C (see Illustration No. 5), would give 264 vibrations, and so-on to the highest C on the piano. This shows that the even number of eight tones, or one octave, makes double the number of vibrations of the tone one octave lower.

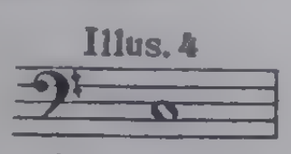
Illus. 2



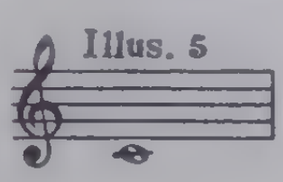
Illus. 3



Illus. 4



Illus. 5



*8va Ba is the abbreviation for "Octava Bassa" and means that the note (or notes) must be played an octave lower than written.

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Sembrich

Sembrich, Marcella, was born on Feb. 15th, 1858, at Lemberg, in Austrian Poland. To the gift of genius Madame Sembrich has united untiring perseverance and application until today she has few rivals in the operatic world. She inherited her musical temperament from her father, who was a musician of no mean worth, playing all instruments with a certain degree of skill. Her first training led along the lines of instrumental music, beginning the study of the piano at the age of four, and two years later on a violin of her father's ingenious manufacture, taking up the study of that instrument under his guidance.

Accompanied by his family of thirteen children, including the little Marcella, the father traveled from town to town giving concerts. It is not often fate allows talents, such as Madame Sembrich possesses, to suffer a long or even partial eclipse. A benevolent old gentleman who had heard her play and who had recognized the child's genius, placed her in the Lemberg Conservatory where her studies in piano and violin continued for eleven years under Prof. Stengl, who later became her husband. In Vienna, by a fortunate circumstance a noted teacher heard Marcella sing and was so impressed with the *timbre* of her voice that he urged the necessity of its development under competent masters, with the result that in a few months was begun the cultivation of the voice which today gives pleasure to the lovers of music the world over. The famous Lamperti of Milan was at one time her teacher.

However great the inherent talent may be, a young singer must win her way. The story of Madame Sembrich in her early operatic career resembles that of all others, though in the case of Madame Sembrich instant recognition of her genius made the path a less arduous one. At the early age of eighteen she made her debut at Athens in "I Puritani," where her success was pronounced. Equally favorable was her reception at Dresden in "Lucia." Although at first attended with disheartening features, her conquest of London was complete. She arrived with her husband, who had obtained her a hearing at a Patti rehearsal, at Covent Garden. The men of the orchestra, exhausted from the long rehearsal, were in no mood to give their approval, and yet unqualified praise was won from them by Madame Sembrich in an Aria from "Lucia." They rose in a body, cheered the singer and an immediate engagement was the result.

Madame Sembrich is truly a musician in every sense of the word. In 1884, at the Abbey benefit, she appeared in three numbers on the programme, playing the first movement of the Mendelssohn Concerto for violin, the first movement in the Chopin E Minor Concerto and finally arousing enthusiasm with Proch's Air and Variations.

With a soprano voice of exquisite quality and great range, Madame Sembrich is regarded today as one of the foremost exponents of the purely Italian vocal style. She has sung with success in all the large music centers. In America she is a reigning favorite, having been one of the leading stars at the Metropolitan Grand Opera for many seasons. Madame Sembrich's role of "Rosina" in the "Barber of Seville" has no equal. To it she gives great warmth of dramatic coloring. Indeed Madame Sembrich imbues all her roles with her own vivid personality, captivating her audience by her charm of manner as well as reaching their hearts through the music of her voice.

Gounod

Gounod, Charles Francois, b. June 17, 1818, Paris; d. Oct. 17, 1893, Paris. One of the most important composers of France; received his first musical stimulus from his mother who was an excellent pianist. He studied at the Conservatoire from 1836 to 1838, taking composition under Paer and Lesueur, and counterpoint under Halévy. In 1839 he won the Grand Prix de Rome for his cantata "Fernand;" during a three years' residence in Rome, he studied the style of Palestrina (the greatest composer of the Catholic church).

In 1841 he produced a mass, with orchestra, and in 1842, at Vienna, a requiem.

On his return to Paris he took the post of organist and maître de chapelle of the Missions Etrangeres, attended lectures on theology, and was about to take holy orders when a change came over him, in his musical efforts. He had become acquainted with the works of Schumann and Berlioz, which wakened his poetical gifts, and the result was, he turned from the church to the stage. Nevertheless, it was a sacred work, the "Messe Solenelle," which first attracted the world's attention to him.

In 1851 he made his debut as an opera composer at the Grand Opera, with "Sappho," but it proved a failure, as his knowledge of stage technique was as yet imperfect. His next opera also failed, and he became for eight years director of the Orpheon, a great union of Parisian male choral societies. During that time he still kept up his attempts at opera, and at last in 1859 came his reward, the immense success of "Faust," which remains his masterpiece. Many consider his "Romeo and Juliet" quite as fine, however.

The war in 1870 drove him from Paris, and he went to London, where he founded a choral society (Gounod's Choir), giving great concerts, and bringing out his new works. In 1875 he returned to his native city, Paris.

Wagner

(1813-1883)

SKETCH BY NATHANIEL I. RUBINKAM, PH.D.

Wagner, William Richard, born in Leipsic, May 22, 1813, has done a service to the world of music akin to that of Goethe or Shakespeare in the realm of letters. No other modern master has created so wide an interest or so vast a literature.

Beethoven, Weber, Mozart, Mendelssohn and Marschner had their most powerful effect upon his youthful productions, as well as upon his first opera, "The Fairies" ("Die Feen"), which he wrote, text and music, at the age of twenty-one.

His second opera, "Das Liebesverbot" ("The Prohibition of Love"), produced in 1834, was an ardent *storm-and-stress* work founded on Shakespeare's "Measure for Measure." His ambitious, five-act historical drama "Rienzi," begun at Riga and completed in Paris, was given in Oct. 1842, with gorgeous setting. It proved to be the corner stone of his fame.

His previous artistic struggles in Paris, 1839 to 1842, where he and his young wife, Minne Planer, lived at times on the verge of starvation, and where only the inspiration of a Beethoven symphony, heard at the Conservatoire, kept him from sinking to lower ideals, are echoed in his "Flying Dutchman" ("Der Fliegende Holländer").

In this middle period of his career, Wagner trod a thorny path both as artist and as German citizen. His "Tannhäuser," first produced in 1845, received severe criticism, and by the time his "Lohengrin" was completed, in 1849, he was under warrant of arrest for his revolutionary sympathies. He fled to Switzerland, leaving behind in Germany an all-influential friend in Franz Liszt, whose genius saw the merit of the new art, contended for its recognition, and himself conducted the first "Lohengrin" presentation in Weimar in 1850.

In Switzerland Wagner conceived the idea of his gigantic Trilogy "The Ring of the Nibelung." The great work was an evolution in his mind, growing out of his "Death of Siegfried." The entire work was not completed until thirty years later, 1871. In the meantime he had written "Tristan and Isolde" and "The Mastersingers of Nuremberg." On his political pardon, and return from exile, in 1859, he took up his residence at Munich under the patronage of Ludwig II of Bavaria, whose munificence made possible the establishment of the Temple Theatre at Bayreuth, for the "Stage-Festival-Plays." In the seclusion of the little Franconian city of Bayreuth, Wagner realized a life-ambition in 1876, when he conducted the four music-dramas of the "Ring of the Nibelung," including the fore-evening, the "Rhinegold." In 1870, Wagner had married Cosima, daughter of Franz Liszt, and formerly the wife of the famous pianist Von Bülow. This gifted woman assisted and shared in the realization of Wagner's highest musical ideals, and has survived him to carry on the Bayreuth Festivals.

Wagner, in his mental life, was powerfully influenced by the ideas of Feuerbach and Schopenhauer. His later works, "Tristan and Isolde" and his "Parsifal" reveal his thorough absorption of oriental philosophy. Wagner conducted his crowning work of "Parsifal" at Bayreuth in the summer of 1882, and in a few short months, Feb. 13, 1883, the poet-musician passed away in his winter home at Venice. His remains lie in the gardens of the villa "Wahnfried" at Bayreuth. There the musical-literary pilgrim pauses to muse upon one of the master spirits of the world.

Paderewski

Paderewski, Ignace Jan., born Nov. 6, 1860, Podolia, Russian Poland. He received his first instruction in music in his little home village, from an old man, who, with a bundle of music under his arm, traveled from place to place. When only three years old the little child, who was destined to become a king among musicians, would toddle to the piano and play little tunes, some of which were invented by his own immature brain.

In 1872 the boy entered the Conservatory at Warsaw, where, in a comparatively short time he completed the courses in harmony, composition and piano playing. At the age of eighteen he became so proficient that he was elected to a professorship at the Conservatory. During his stay at Warsaw he met and formed intimate friendships with many highly cultured men of distinction, under whose refining influence his own mind was enriched, his education greatly improved and his thoughts and habits nurtured.

At this period it was his dream and ambition to become a great composer, and therefore he troubled himself but little with the higher technic of his piano playing. But his insufficient funds would not permit him to devote himself entirely to composition, so he finally decided to perfect himself as a pianist to the end that he might give concerts and thus raise the means necessary to enable him to follow the life of a composer. With this ambition in mind it is not strange that for several years he should devote himself unceasingly to piano practice, at which, it is said, he sometimes worked from ten to fourteen hours in a single day. He immediately placed himself under the instruction of that famous teacher Leschetitsky in Vienna, where in 1887, after three years of hard unceasing study, he stepped out into the world, which hailed him as a new genius.

The series of brilliant successes and triumphs of the dreamy and poetic young Pole, which followed thereafter, increased his fame by leaps and bounds. His concert tours embraced nearly all countries of the civilized world and he was warmly greeted at every appearance. But it was in America especially that his pronounced success reached its most sensational climax. Here the public greeted him with remarkable demonstrations of approval and enthusiasm, which had rarely, if ever, been accorded before to a foreign artist. Many of the most impressionable among his audiences, especially women, became hysterical and in many cases even fainted. He was the talk of the hour. At the close of many of his concerts pandemonium would break loose and a crowd would flock about the stage clamoring for some souvenir. In several instances it was necessary for his managers to find some unused or hidden passage through which they could safely pilot him to his waiting carriage and thus evade the clamoring and hysterical multitude. America showered upon him her gold in abundance and he soon found himself in the midst of wealth, transformed as it were, from the poor, ambitious and struggling Pole, to Paderewski, the great pianist—with the world at his feet.

Paderewski's style of playing is free from all exaggerated showiness. He obtains his effects in an unaffected manner, his hearers seeming to feel, to live and to see with him, the visions he conjures up in the music. In appearance he is modest and unassuming. One feature, however, impresses itself indelibly upon the memory of those who have seen him; it is that remarkable head of fiery auburn hair, which has caused no end of comment and which has become, in a humorous way, quite historical.

Paderewski has written much beautiful music. His minuet is the best known of his pieces. An opera, "Manru," had several presentations in New York three years ago.

It is, however, as a pianist, that he is best known, being undoubtedly one of the most unique figures in the pianistic world of the last decade. His magnetism, dreamy and poetic nature together with his wonderful reserve force, add much to his power to sway and hold his audiences.

Calve

Calve, Emma, b. 1866, Decazeville, France. Her father, a Spaniard, was a civil engineer. Emma attended school in a convent, where her singing at the musical services attracted the attention of a Parisian, who induced her mother to send her to Paris, to get a musical education.

After a period of faithful study, she made her debut as "Marguerite" in Faust, at Brussels in 1881, remaining there three seasons. She now receives as much per night as she did in those days for a whole season. After more study, under Mme. Marchesi, she made a tour of Italy. Here she first saw the acting of Eleanora Duse, which made a deep impression upon her. Being of natural dramatic instincts, which had till now been dormant, she felt herself stirred by Duse's great power, so that when she appeared at the first performance in Paris of "Cavallieria Rusticana," she created a genuine sensation by her intense, dramatic portrayal of "Santuzza."

In 1893 she made her debut in New York in that rôle, with great success. But her greatest triumph was in "Carmen," which was given that season thirteen times. It proved one of the biggest successes known in operatic history; the mere mention that Calve was to play "Carmen" being sufficient to pack the opera house to the doors. At her closing performance of this opera, the audience made such a demonstration over her, that she stepped to the footlights, and said in French: "I shall never forget that I owe to the American public the greatest success of my career. I hope I am not saying good-bye, but only 'au revoir'."

She appeared again, in later seasons, in other rôles as well as "Carmen," and her fascinating acting, coupled with her magnificent singing, captured the Americans completely.

Personally Mme. Calve is very capricious and impulsive, and inclined toward spiritualism, theosophy and astrology; altogether a superstitious being. For instance, she would never think of singing without an amulet from Hindostan, which she carries around her neck.

A few years ago she had her tomb designed—a beautiful piece of sculpture—and explained that she shuddered at the possibility of being buried amid inartistic surroundings; also, that she didn't want her mother to be put to the trouble of having a headstone made for her.

Altogether, a fascinating personality is Calve, both on and off the stage.

Eames

Eames, Emma, b. Aug. 13, 1867, Shanghai, China. She spent her early childhood at Bath, Maine, with her grandparents, making two trips a week to Portland, where she received music lessons from her mother. Later her teacher for three years was Miss Munger in Boston. Emma soon began appearing in concerts professionally, on one occasion singing with the Boston Symphony Orchestra. Then she went to Paris, studying two years under Mme. Marchesi. Suddenly, there was a vacancy at the Opera; they wanted some one to take the role of "Juliette." It was a great event, for Jean De Reszke was to make his debut as "Romeo." Miss Eames had thoroughly studied the rôle and had been coached in the part by Gounod himself. After a trial, she was refused. They said her high notes were disagreeable. Terribly disappointed, she went to Brussels, but there, too, she was refused a debut. She afterward found out it was through some trickery of a supposed friend. Several similar disappointments followed, one after another, till she received a contract from the Opera Comique, but they too were afraid to entrust a serious part to her. Then came a call from the Opera—their "Juliette" had failed miserably. Eames forced the manager of the Opera Comique to tear up his contracts with her, so she could go to the Grand Opera. By her Yankee pluck she won, though the Comique manager was furious. She made her debut as "Juliette" in March, 1889, and scored a big success. The day after this debut, in fact the day after her very first appearance on the operatic stage, she received a cablegram from the leading English impressario, offering her any sum she might ask, within reason, for an engagement with him. The result was the Paris Opera doubled her salary at once, which was not "so altogether" bad for the second day of her career. Here began a charming friendship which has ever since existed, between Eames, the two De Reszke's and Pol Plancon. They nearly always manage to get engaged in the same company. Whenever the big, handsome Plancon and Eames step onto the stage together, he always whispers in her ear, "Now they are going to see the two most beautiful noses in the company."

Emma Eames married the well-known artist Julian Story. The very first letter she received addressed "Mrs. Julian Story," was from the Prince of Wales (now King Edward), accompanying a wedding present.

Her operatic debut in America was made in "Lohengrin." Aside from her glorious voice, Mme. Eames-Story is noted for her great beauty.

Melba

Melba, Nellie (real name Nellie Mitchell), b. May 19, 1865, Melbourne, Australia. Both her parents were very musical; her mother (of Spanish descent) being an accomplished pianist. When Nellie was a little child, she would hide away for hours at a time underneath the piano, and listen, entranced, to her mother's playing, her whereabouts unknown to all. She also picked up piano, violin and organ playing when very young. She sang, when six years old, at a charity concert, her selection being "Shells of the Ocean," and for an encore "Comin' Thro' the Rye." She was a great "out-of-doors" girl, spending most of her time romping in the woods, riding horseback or fishing, and singing all the time. Her principal school days were at the Presbyterian Ladies' College at Melbourne. Instead of eating when luncheon hour came, she would practice on the organ, till her health was affected (not eating anything from breakfast till supper); so her practicing was stopped.

Once she was asked to play some sacred music, at an important family celebration, and she shocked and scandalized the solemn gathering by breaking into a lively polka.

She had always wanted to go on the stage, but had no opportunity to gratify that ambition until her marriage to Mr. Charles Armstrong, from whom she has since been divorced.

In 1887 her father was appointed Commissioner to the Colonial Exhibition in London, and she accompanied him there. She sang at a concert, the audience composed of actors and their friends. Though a total stranger, she created a furore, and some one gave her a letter to Mme. Marchesi in Paris. Straight to Paris she went, presenting herself to the famous teacher, who at once took her in charge, predicting great things for her. Mme. Melba to-day always speaks of Marchesi with tenderness and deep gratitude, they being warm friends ever since.

At Brussels in 1887, having studied less than a year, she made her debut as "Gilda" in "Rigoletto." A most brilliant success was hers, and then followed engagements in England, France, Russia, Denmark and Sweden. She made her American debut at New York in 1893, and since then has been principally engaged in either England or America.

Her stage name "Melba" is derived from the name of her birthplace, Melbourne.

It was a Song My Mother Sang

Jesus, lover of my soul,
Let me to Thy bosom fly,
While the nearer waters roll,
While the tempest still is high.

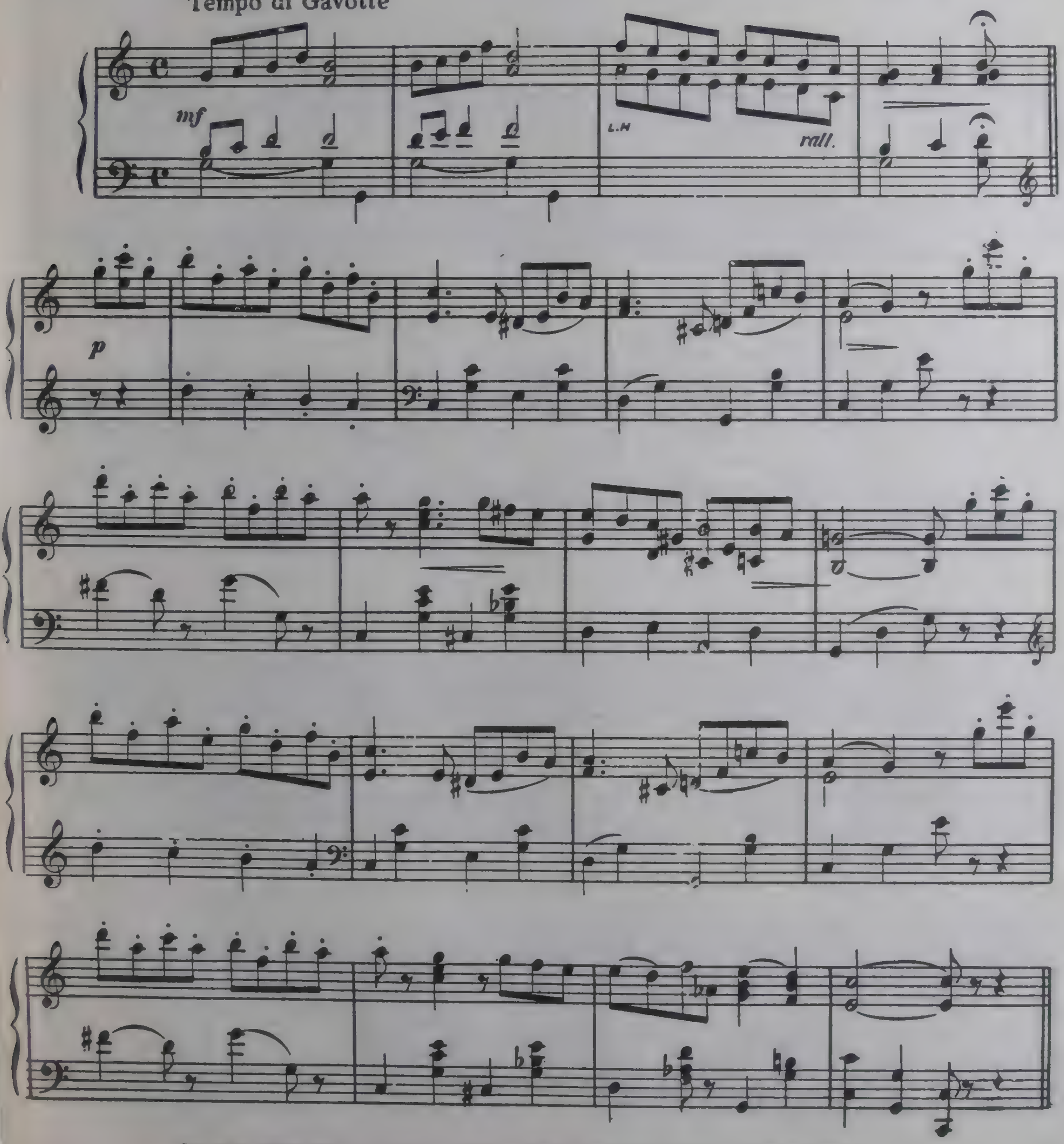
Hide me, Oh, my Saviour, hide
Till the storm of life is past;
Safe into the haven guide—
Oh receive my soul at last!

Dedicated to Mr. Sol Smith Russell.

A BACHELOR'S ROMANCE
GAVOTTE.

PAUL RUBENS.

Tempo di Gavotte



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f

1.

2.

f

mf

rall.

L.H.

rall.

a tempo

to CODA.

TRIO.

f *p*

f *p*

f *pp*

rall. *c* *dim*

f a tempo

p

f

p

D.C. al 𝄋 e poi CODA.

𝄋 CODA.

mf

ff

YANKEE PATROL.

(TWO-STEP.)

F. W. MEACHAM.
Composer of the "American Patrol"

Tempo di Marcia.

PIANO

ppp

pp

p

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mf

f

ff

8

fff

ff

f

p

pp

ppp

SONOMA

(A DANCE)

FRANK P. BANTA

Composer of "Halimat"—Oriental Rondo

Moderato

L.H.
mf

rall. e dim.

mf a tempo

rit. *a tempo*

1 2

rit.

f a tempo

L.H.

1 2

rall. *a tempo*

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mf

rit. *a tempo*

f *dolce*

f

L.H.
mf

a poco rall.

dim.

rit.

a tempo

mf rall.

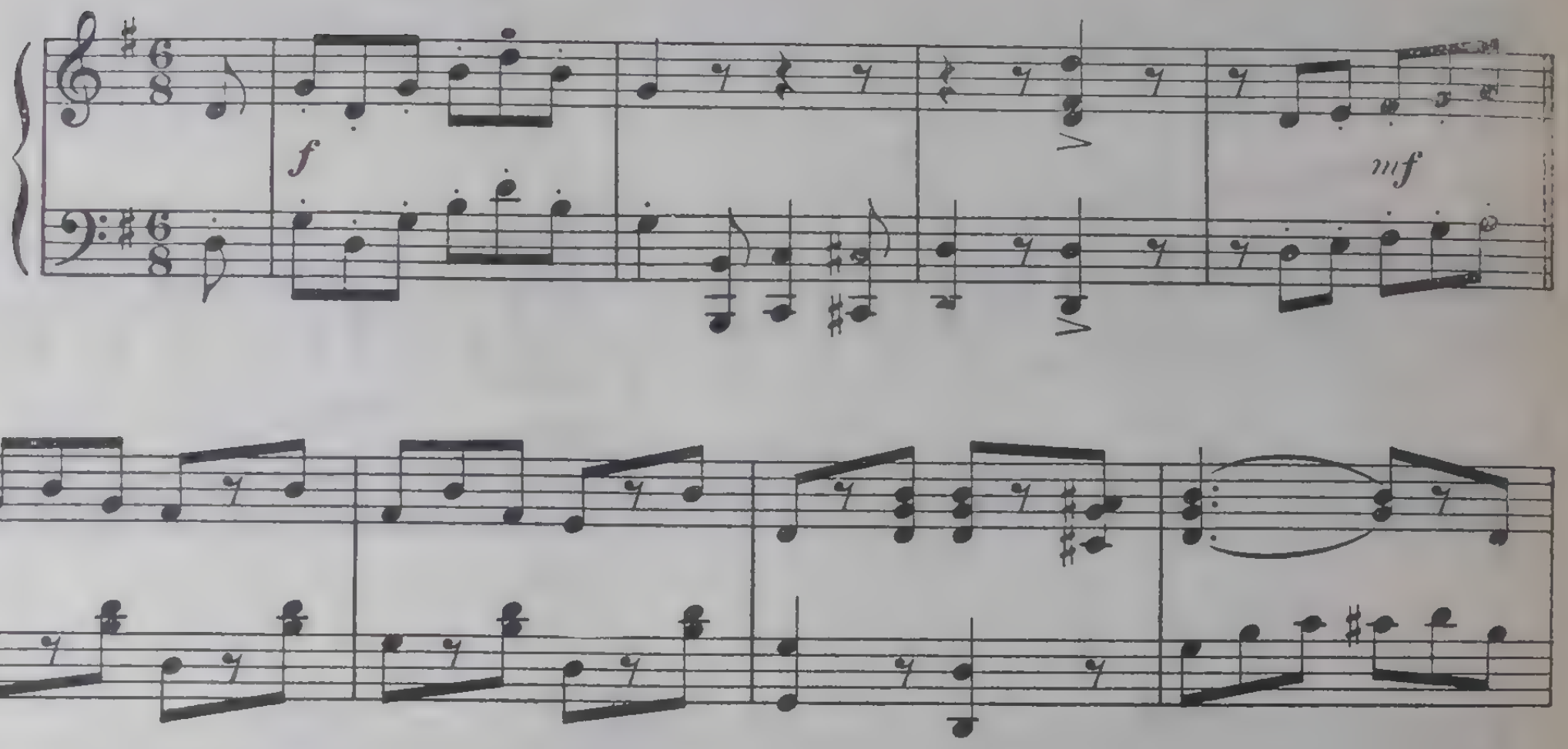
p dim.

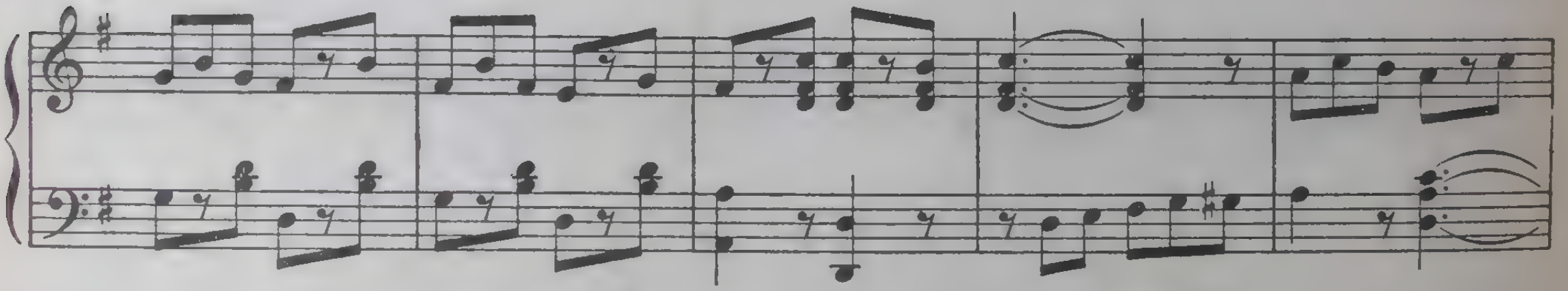
a poco rall.

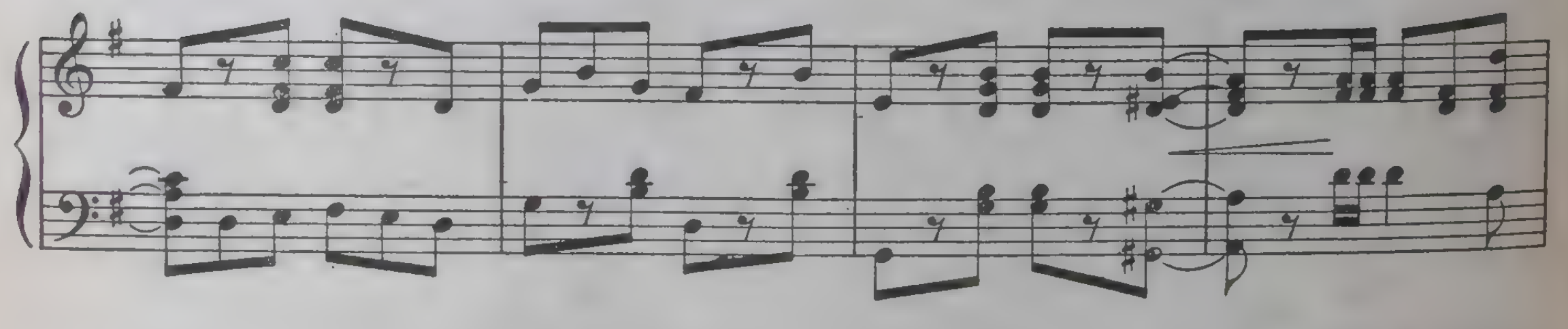
ff accel.

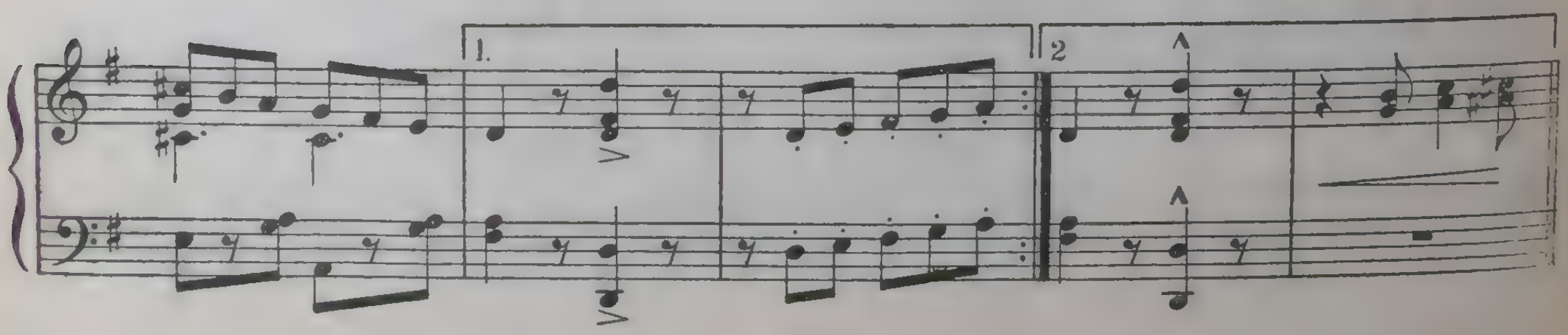
"The Maestro" March.

ROLLIN W. BOND.
Composer of "ACROSS THE MISSOURI" etc









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fffz tr mf tr tr tr

ff tr

ff R.H. 1. 2

p

1. 2 R.H.

8va

ff

p

L.H.

8va

p

L.H.

tr

f

tr

f

ff

ff

ff grandioso.

1.

2.

A POLISH DANCE.

X. SCHARWENKA, Op. 3, No. 1.

Allegro.

ff sf sf sf sf sf

ten.

dol. p

p

decres. poco rit.

a tempo

ff sf sf sf sf sf sf

sf sf sf sf

ten.

sf

a tempo

poco rit.

p

Ped. Ped. Ped.

Piu mosso

rit.

1. 2.

f

Ped. Ped. Ped. Ped. Ped.

a tempo

piu mosso

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo

rit.

p

Ped. Ped. Ped. Ped. Ped.

pp

ff sf

sf

sf

sf

sf

sf

sf

sf

sf

ten.

sf

sf

dol. p

p

decres.

rit.

pp

p meno moso

espress

marcato il basso

a tempo

Ped. * Ped. * Ped. *

a tempo

ff *sf*

sf

sf

sf

sf

ten.

sf

sf

LOIN DU BAL.

SOUNDS FROM THE BALL.

By ERNEST GILLET.

Mouvement de Valse.

rit. ppp pppp a tempo ppp

ppp

cresc. ed animato poco a poco sfz pp

ppp ff

ppp very legato

mf

ppp

dim.

pp

cresc.

mp

cresc.

cresc. ed animato

poco a poco

un poco dim. e rit. - pp - - -

Tempo I.

a tempo

mf

f

ppp

ppp

cresc.

ed animato

poco a poco

sfz

pp

ppp

Presto

L. H.

dim.

INDIANOLA

PATROL-TWO STEP

B. HARTZ
Composer of "Omena" "The Hammock" etc. etc.

Introd. Moderato

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mf

ff

TRIO

mp

ff

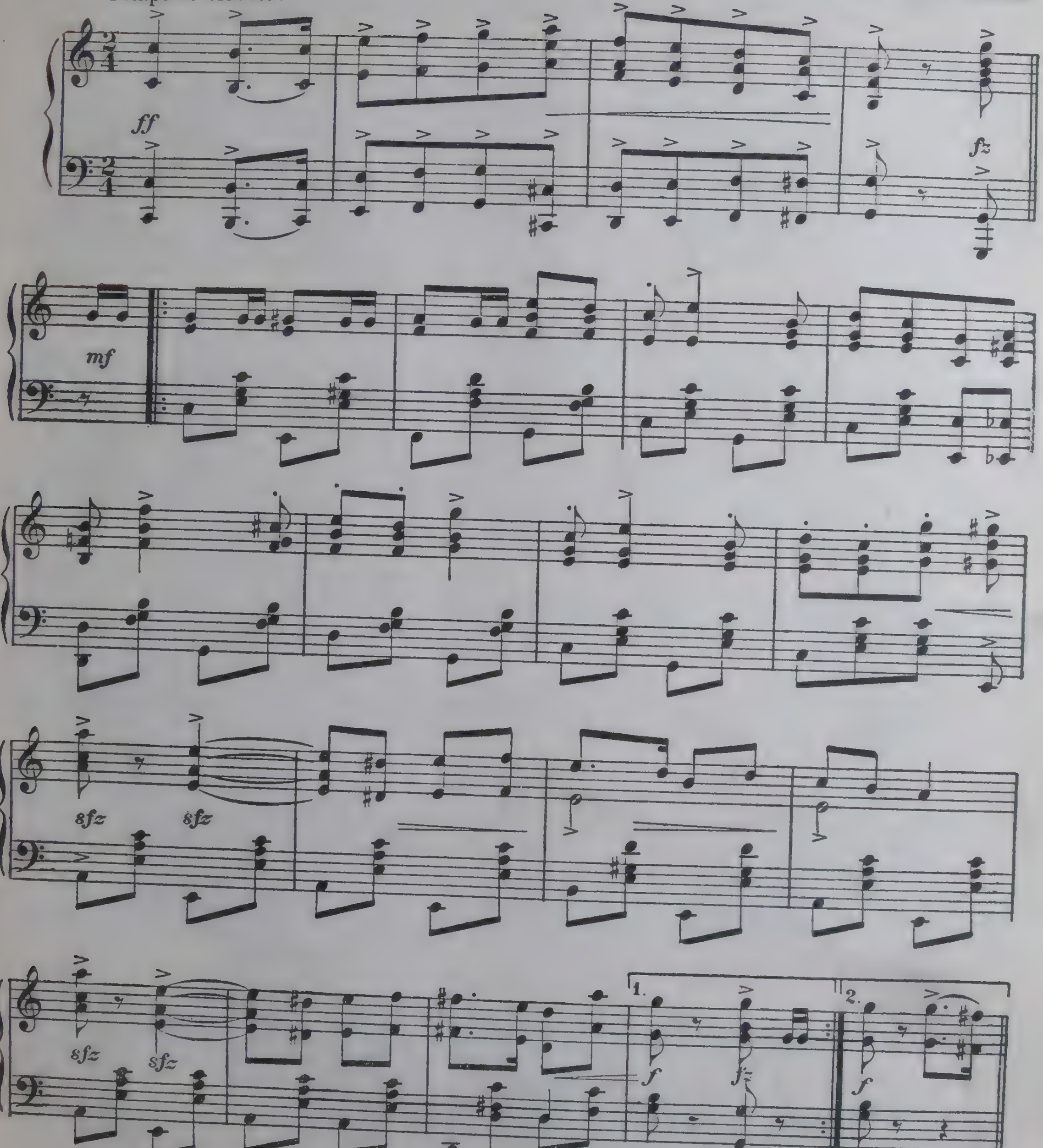
D.C.

HIGH SOCIETY

MARCH & TWO-STEP.

Tempo di Marcia.

By Porter Steele.



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ff

ff

1

2.

ff

ffz

TRIO.

ff

p

mf

f

ff

ffz

ff

ffz

ffz

ff

L.H.

fff

cresc.

ffz

DR. SAMUEL F. SMITH.

AMERICA.

My country! 'tis of thee,
Sweet land of liberty,
  Of thee I sing;
Land where my fathers died
Land of the Pilgrims' pride!
From every mountain side
  Let freedom ring!

My native country, thee —
Land of the noble free —
  Thy [illegible]
[illegible]
[illegible]
[illegible]

Let music swell the breeze,
And ring from all the trees,
  Sweet freedom's song;
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,—
  The sound prolong.

Our fathers' God! to Thee,
Author of liberty,
  To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
  Great God, our King.

FRANCIS SCOTT KEY

THE STAR-SPANGLED BANNER.

Oh, say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there:
Oh, say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

Oh, thus be it ever, when freemen shall stand
Between their loved home and the war's desolation!
Blest with victory and peace, may the Heaven-rescued land
Praise the Power that hath made and preserved us a nation!
Then conquer we must, for our cause it is just;
And this be our motto, "In God is our trust";
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

STORY OF THE "STAR SPANGLED BANNER"

In the War of 1812, when an attack was being made upon Fort Henry, Mr. Key, who was on board an American vessel just in sight of the British fleet and the flag of Fort Henry, held all through the night his breath at every shell that went careering over among his countrymen in the fort. As he walked the deck in the darkness and suspense he wrote the words of the "Star Spangled Banner." It was caught up in the United States camps, sung around bivouac fires, and whistled in the streets. When peace was declared and the people scattered to their homes it was sung around thousands of firesides.

Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home!

A charm from the skies seems to hallow us there,
Which seek through the world is ne'er met with elsewhere.

Home! home! sweet, sweet home!
There's no place like home!

Schumann-Heink

With the passing of Scalchi the world could claim no great contralto until Madame Schumann-Heink appeared to fill the void on the operatic stage. Given a voice of rare distinction, the additional qualities of robust health, sympathetic insight, and personal magnetism, which Madame Schumann-Heink possesses in no small degree, have gone far to assist in rounding out a successful musical career. As if by law of compensation genius alights where worldly wealth is wanting. The little Ernestine Roessler came into the world June 15, 1861, at Liebett, near Prague, to redeem the fortunes of her unfortunate father. Her early life was one of poverty and disappointment. An unformed contralto, unlike the pleasing tones of a soprano voice, does not attract spontaneous praise. The young musicienne remained for many years too poor to pay for tuition and with the excellence of her voice still unrecognized.

At Vienna, the Mecca for musical aspirants, she met with discouragement. It was not until the famous Materna induced the manager of the Dresden Opera to try her voice that the turning point in her road to fame was reached.

Whether it be that a contralto voice is a thing so rare, or that the soprano roles are more numerous than the few great contralto parts; or whether false methods of training sometimes tend to raise the register of a voice, inherently of contralto range, the fact remains that there are, and have been in the past, but few conspicuously great contraltos, in comparison with the number of famous mezzos and pure sopranos.

It should be a matter of congratulation to lovers of the contralto, that Madame Schumann-Heink's voice in its immaturity was of so marked a character that cultivation developed it to its greatest perfection. She has been heard with delight in Meyerbeer's "Le Prophete" and in Donizetti's "Lucretia Borgia." In America it is felt that "Lohengrin" lacks the master touch without this great contralto in the role of Ortrud. Unfortunately Madame Schumann-Heink has been lured from Grand Opera for the past few seasons. While light opera has gained prestige from her singing in "Love's Lottery" Grand Opera has suffered a loss felt throughout the realm of music in America.

Nordica

Americans may be justly proud of the achievements of Madame Lillian Nordica. This songstress, who has won an international reputation, was born in Farmington, Maine, in 1859. On account of her parents' prejudice against the stage she dropped the family name of Norton, and became, as her Italian master called her, "Giglia Nordica"—Lily of the North.

Her earliest musical efforts consisted in faithfully reproducing the lessons given in Boston to an older sister whose untimely death paved the way for cultivation of the little Lillian's voice. She continued the instruction in Boston for three years, later studying operatic arias under Madame Maretzek in New York.

Nordica's first engagement was with Gilmore's Band, with which she toured both the United States and England. It was the money thus earned that enabled her to take up the study of Italian Opera under San Giovanni. Her initial performance was at Brecia, in Verdi's "La Traviata", the Italian operatic version of Camille. This success led to a call from Russia in 1880. Nordica's unexampled energy and will power, together with great natural gifts, are instanced in her acceptance of this offer. It necessitated the learning of twelve new roles, with but six weeks in which to accomplish it. Her mastery and rendition of these parts in St. Petersburg and Moscow was followed by an engagement with the Grand Opera, Paris. An engagement at Covent Garden, London, and later with the Metropolitan Opera of New York, established Nordica a favorite with music lovers.

The ambition of all stars of opera is to sing at Bayreuth where strict adherence to the traditions of Wagner is the rule. Through her devotion to the highest ideals, Nordica achieved marked success in Wagnerian roles at Bayreuth. Her "Elsa" in "Lohengrin," "Elizabeth" in "Tannhauser," and "Isolde" in "Tristan and Isolde" gave her the world-wide reputation she so richly deserved. Incidentally these renditions by an American singer gave to our country a new value in the world of music.

Nordica's training has brought her into especially happy relations with the composers themselves. She has studied the roles of "Marguerite" in "Faust" with Gounod, "Ophelia" in "Hamlet" with Ambroise Thomas; and Frau Cosima Wagner at Bayreuth gave the finishing touch to her dramatic and vocal powers in training her for the difficult roles of Wagner's operas and music-dramas. Nordica in concert work is always a delight to her audiences. Her singing of the German *Lieder* reveals a discerning insight into the conceptions of the masters. Her versatility is unquestioned. She is one of the few noted singers of opera who can deliver an oratorio solo in accordance with the canons of these dignified compositions.

Joachim

(1831-)

Joachim, Joseph, one of the greatest living violinists, was born in Kittsee, near Presbourg, June 28, 1831.

As Paganini was music unsuppressed, genius unrestrained in the expression of his own musical personality, Joachim is genius controlled by intellect, with the lofty ideal of classicism in musical art.

At eight years of age, the young boy astonished his auditors by his violin-playing at a public concert. With the aid of his genius, in two years he had conquered all technical difficulties of the violin. This remarkable feat was performed at Vienna, where he studied under Böhm.

Joachim owes to Mendelssohn, at Leipsic, the training of his talents in the right direction. Through the guidance of this master he received a liberal musical education. Hauptmann taught him composition, and David heard him play from time to time. Joachim remained at Leipsic until the departure of Mendelssohn, when he went to Weimar on Liszt's invitation. There, under the spell of this master's playing, Joachim drew deep inspiration. His classic soul, however, revolted at Liszt's reform-spirit, as shown in the composition of his Symphonic Poems, and he could no longer consistently remain at Weimar.

After Joachim's term of leadership of the orchestra at the court of Hannover, Berlin, in 1868, accomplished her long desired hope and secured Joachim permanently for the Royal High School of Music. Since this time Joachim has been the great artistic personalty in that city. His compositions display depths of musical sympathy enshrined in purely classic forms of art. It is to be regretted that only violin virtuosi dare attempt the difficult technicalities of his solos.

Joachim has especially enriched the field of violin music with his "Romanza" in B major (Opus 2); the "Nocturne" (Opus 12); "Concert in Ungarischer Weise" in D minor (Opus 11), the "Concerts in G major" and the "Variations."

On the occasion of his sixtieth birthday a Jubilee Festival evidenced Joachim's great popularity as a man as well as a musician. His pupils responded to the call from all over the world. Virtuosi, professors, concert masters made up the personelle of the orchestra, their rare instruments lending a tonal beauty never before equalled. At the conclusion Joachim himself led the orchestra of one hundred and sixty-four strings in the Bach Concerto for Strings.

In the interpretation of the masters' works, Joachim finds his highest realm of endeavor. His revelation of the hidden beauties in Beethoven alone rank him as one of the greatest violinists the world has known.

Paganini

(1782-1840)

Paganini, Nicolo, one of the greatest violin virtuosos the world has ever known, was born in Genoa, Italy, Oct. 27, 1782.

As a man he appeared to unite in himself all of the extravagant eccentricities, some of which are common to every genius of music. His father was a small tradesman, the mother an amiable and loving guardian of his welfare. The singular personality of Paganini may be attributed to his half starved condition in early youth, to an overwrought nervous temperament, together with the brutal forcing of the boy's talent by his father.

At nine years of age he made his first public appearance in Genoa, playing his variations of "La Carmagnole," the air sung by the French Revolutionists. The gift of composition seemed to be Paganini's by divine right. At eight he had produced a concerto for violin, and at fifteen had written many difficult studies. Among his other works, all characterized by technical difficulties, are caprices for the violin, sonatas for piano and guitar, Concerto in B Minor, the Allegro "Perpetuo Moto" together with variations on many themes, "La Streghe" (Witches Dance), "God Save the King," "Carnival of Venice," etc.

Paganini's performances on the guitar were no less remarkable than his violin playing. With the careless hand of the master he produced rich harmonious chords, sweeping arpeggios, staccato tinklings, vibrant with a passing musical mood, all on this instrument less favored by players because of its limitation. In Paganini's violin playing, his sonority of tone (or tonal coloring), facility of technique, as well as the ease with which he portrayed all phases of sentiment, have never been equalled.

Paganini was music itself, his exceptional art consisting in his power to give full expression to the emotional side of his genius. The passion of gambling ruled him throughout his life. At Paris, in an attempt to establish a gambling house with a concert-annex, he lost a fortune, the license for gambling being refused.

The world paid tribute to the genius of Paganini, sovereigns decorating him with their several Orders. A few days before his death, which occurred in Nice, May 27, 1840, he was carried to hear a requiem by Cherubini, a fitting close to his musical life.

Patti

Patti, Adelina, b. Feb. 10, 1843, Madrid. Both her father and mother were famous Italian singers, who came to New York with Adelina, when she was two years old. At three she was already heard humming the airs her mother used to sing. At that time the father was not very prosperous, so he began looking about for some means of support for his little Adelina, who showed promise of a brilliant future. So she was given singing lessons, first by a French lady, and later by her step-brother Maurice Strakosch, who became a noted impressario. She sang in many concerts in various cities until she became thirteen years of age, when her teacher noticed that the life of a traveling singer was too much of a strain on the girl, so at his advice, she stopped all singing for a period of two years. Then she studied a little more, but as Nature had been so bountiful to her, in its gift of natural song, she never had to do much hard and serious study.

After a concert tour with the pianist Gottschalk, she appeared at the Academy of Music in New York, singing the mad scene from "Lucia." Public and critics literally went wild over her. Then followed unprecedented triumphs in London, Paris, Moscow and St. Petersburg. At the Russian capital the emperor and empress and court paid her homage, and one night 6000 roubles worth of flowers were thrown to her. So it was that everywhere she reigned a veritable queen of song. She has a repertoire of forty-two operas, and most of these she can sing in three or four different languages.

As a consequence of her unsurpassed gifts, she has a collection of jewels and costly gifts, valued at a half million dollars.

To-day, at the age of sixty-three, she looks still youthful, with slim, rounded figure, and face as free from wrinkles as a woman of thirty. She still sings, though it is but a shadow of the glorious voice which brought the world to her feet twenty-five years ago.

She lives in a grand castle "Craig-y-Nos" in the most picturesque part of Wales, with her third husband, Baron Cedarstrom. In the castle she has a beautiful private theatre where she sings for the entertainment of her friends. She is greatly beloved by all the country folks for her many benevolences, often giving special concerts, the proceeds of which go to charity.

THE CHILDREN'S HOUR.

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the children's hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

FOOTSTEPS OF ANGELS

When the hours of day are numbered,
  And the voices of the night
Wakes the bitter soul that slumbers
  To a holy, calm delight;

O, though oft depressed and lonely,
  All my fears are laid aside
If I but remember only
  Such as these have lived and died!

—Henry Wadsworth Longfellow.

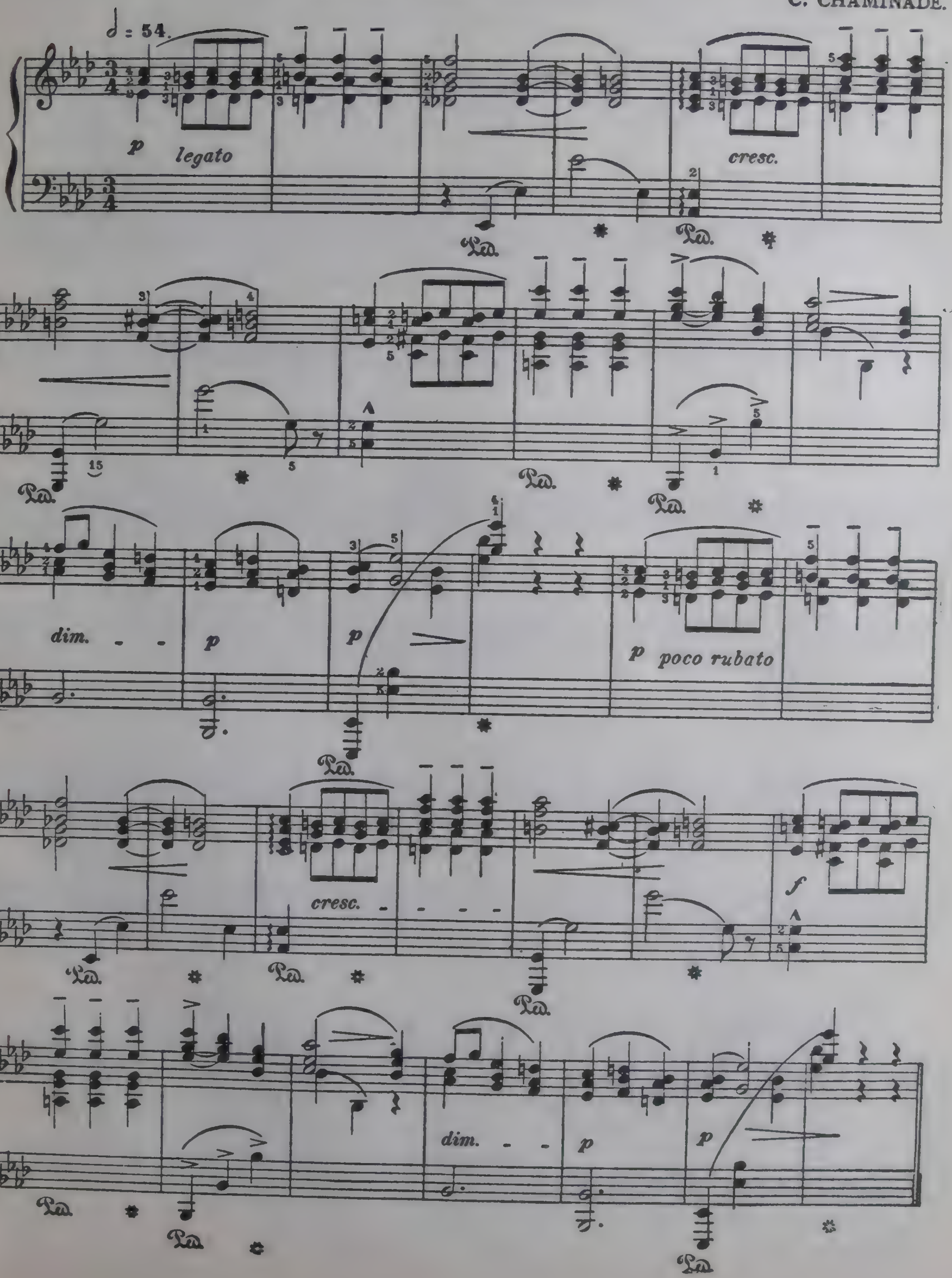
ANNIE LAURIE

SCARF-DANCE.

(DER SCHÄRPENTANZ.)

Scene de Ballet.

C. CHAMINADE.



p delicatamente

f

p

dim.

pp

cresc.

f

dim.

p

pp rubato

cresc.

f

dim.

p

pp

p delicatamente

dim.

cresc.

f

dim.

p

pp rubato

cresc.

f

dim.

p

pp

rit.

f sec.

Ballet D'Amour

(BALLET OF LOVE)

Waltz

B. HARTZ,
Composer of "Omena," "La Fiancee," &c

Moderato con espress.

p con tenerezza

8

rit. con delicatezza

Tempo di Valse molto lento

p *sost.*

accel.

rit. *molto*

p

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mf con scherzo

1

2

sost.

rit.

a tempo

accel.

rit.

molto

p

mp

f

cresc.

rit.

p

a tempo

accel.

rit.

molto

p

THERÉSE

VALSE LENTE

B. HARTZ
Composer of "Omena"–Intermezzo,
"The Hammock"–Cradle Song,
"The Burlesquer"–March &c.

Introd. Moderato

p

rit.

Valse

p *a tempo*

rit.

a tempo.

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Vivace

mf

R.H.

L.H.

p

1

2

p

rit.

LA FIANCÉE

(VALSE LENTE)

B. HARTZ
Composer of "Omena" "The Hammock" "Indianola" etc. etc.

Introd. Moderato con moto

8va

inf *rit.* *p* *8va* *rit.*

Tempo di Valse

1.

p dolce

cresc. molto

f *dim.*

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Brillante

mf

1

2

ff

f

mf

mf

f

mf

cresc. *molto* *dim.* Fine.

2. *mf* *p*

mf cantabile

mf

f

ff

rit.

D.C. No.1. al Fine.

GRAND VALSE BRILLIANTE.

CLARENCE L. PARTEE, Op 61.

Tempo di Valse.
Brilliante.

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8

Ped. Ped. Ped. Ped.

8 loco 3 8

f fz fz fz

fz fz p 3 8

8 f fz fz 3

p f fz fz 3

8 p

f

ff *ff*

8 *ff*

8

Ped. * Ped. *

8 *loco*

Ped. * Ped. *

Dolce. Melodia Marcato.

pp

Ped.

pp

f

Ped.

pp

ff

ff

ff

ff

1.

2.

fz

Dolce.

pp *f*

p

pp *ff*

ff

Brilliante.

ff

ff

8

8

Ped. * Ped. * Ped. * Ped. *

ff *f* *p* *p* *f* *f* *Fine.*

L' AMOUR ÉTERNEL

(Eternal Love.)

VALSE.

By CHARLES JIRJAH

Introd. Andante.

p

espressivo

cresc.

f

rall.

Tempo di Valse.

p

f

p

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f

sffz *sffz*

1

2

f *p*

p

1

2

dim.

ff

p

sffz

ff

cresc.

ff.

1

2

p

dim

ff

sfz

ff

CODA

pp *cresc.*

8*fz* 8*fz* 8*fz* 8*fz* *rit.*

a tempo

p

accel. e cresc.

ff

Grandioso

ff

rit.

Presto

AZALEA

WALTZ

By B. HARTZ

Composer of, "Omena"—Intermezzo
"Therêse"—Valse Lente
"The Hammock"—Cradle Song, etc.

Introd.

8

mf

Valse

𝄋

p

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p

mf

rit.

a tempo

p

f

Fine.

rit.

mf

f

1

2

D.S.
al Fine.

JERUSALEM.

Words by NELLA. Music by HENRY PARKER.

Maestoso. *Recit.*

"Be-hold thy King draws near the ci - ty

gates! Go forth, Je - ru - sa-lem, with shout and song!"

cresc.

And, moved as by one thought, the peo-ple rise And

hast - en forth, a glad tu-mult - uous throng.

AIR. Moderato

p dolce.

From out their peace-ful vil-lage, A-long the sun-lit way, The

p ma sempre marcato.

cresc.

Prince of Peace leads on-ward A pil-grim band this day; Then lo! with shout tri-

dim.

mf

Ped. * Ped. *

um-phant, They hear the hill-side ring With shouts of crowds that hast-en To greet their Prophet

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *cresc.* *ff* *rit.*

King. Ho - san - na! Ho - san - na! Ho - san - - na!

f *cresc.* *molto riten.*

Ped. * Ped. * Ped. * Ped. *

Andante non troppo.

"Lord, now as we meet thee, Sing we Ho-san - na! Sa - viour, we greet thee,

p

Lord and King! Lord, now as we meet thee, Sing we Ho-san - na!

poco rit. *f a tempo.* *cresc.*

Sa - viour we greet Thee, Re - deem - er, Lord, and King!"

ff *rit.*

L'istesso movimento.

mf *p* *rall.*

con spirito.

He rides, as Is - rael's rul - ers Once

Tempo I.

p ma marcato *p*

cresc. *p dolce.*

rode in King - ly state! The palm - leaves wave a - round Him, The

cresc. *dim.*

mf con espressione.

peo - ple throng the gate. Re - joice, oh! Gold-en Ci - ty! Let

cresc. *mf*

cresc. *f*

loud Ho-san-nas ring, While thro' thy streets He rid - eth, Thy Sa - viour and thy

cresc.

King! Ho - san - na! Ho - san - na! Ho - san na!

cresc.

molto riten.

Andante non troppo.

"Lord, now as we meet Thee, Sing we Ho -

san - na! Sa - viour we greet Thee,

Lord and King! Lord, now as we

molto riten. a tempo.

cresc.

meet Thee, Sing we Ho - san - na! Sa - viour, we

cresc.

ril. e marcato.

greet Thee, Re - deem - er, Lord, and King!" Ho -

ff colla voce.

san - - - na! Ho -

f

san - - - na!

trem. ff rit.

CALVARY.

SONG.

For Bass.

Words by HENRY VAUGHAN.

PAUL RODNEY.

Maestoso.

f

mf

The pil - grim's throng thro' the

dim.

mp

cit - y gates While the night is fall - ing fast; They

f

p

go to watch on Cal - vrys hill Ere the twi - light hours are

f

mf

past; Though dark be the way, with eyes — of faith — They

mf

'p espress

gaze on His Cross a - bove; And, lo! fromeach heart — the

p

f cresc.

rall.

sha - dows de-part, As they list to His words of love, As they

f cresc.

rall.

rit.

lis to His words of love.

p rit.

Andante.

p con espress

Rest rest to the wea ry Peace peace to the soul — Though life may be

p con espress

f

drear y Earth is not thy goal — O lay down thy bur den

mf con molto espress *f rall.*

O come un to Me — I will not for sake thee I will not for

mf *f rall.*

sake thee I will not for sake thee Though all else should flee —

f

Giubiloso.

f

Far, far a-way o'er the

f

dream of years_ They hear the voice of the King. ——

rall.

"Where, O Grave, where is thy vic - to-ry, And where, O Death, is thy

rall.

sting?"——

f a tempo

Cap - tive He leads them for ev - er-more, While

f a tempo

wea - ry pil - grims re - joice; ——— For look - ing on high to the

cresc. *f*

Cross He bore, The faith - ful shall hear His Voice, ——— The

rall. *rit.*

faith - ful shall hear His Voice. ———

rall. *rit.*

Andante

p con espress

"Rest, rest to the wea - ry, Peace, peace to the soul; ——

p con espress

Though life may be drear - y, Earth is not thy goal — O lay down thy

bur - den, O come un - to Me, — I will not for-sake thee,

I will not for-sake thee, I will not for-sake thee, Though all else should

flee, Though all else should flee. —

THE LOST CHORD.

Words by ADELAIDE A. PROCTOR. Music by ARTHUR SULLIVAN.

Andante Moderato.

cresc. *f* *p* Ped. Ped. *

Seat-ed one day at the or-gan, I was

dim. *p* *p* Ped. Ped. *

wea-ry and ill at ease, And my fin-gers wan-dered i-dly

Ped. *

cresc.

O-ver the noi-sy keys; I know not what I was play-ing, Or

cresc.

N. B. The pedal marks should be very carefully observed.

what I was dream-ing then, But I struck one chord of mu - sic, Like the

dim. - - - - - - - *p*

cresc. - - - - - - - - - - *f*

poco rall. *dim.*

sound of a great A - men, Like the sound of a great A -

cresc. - - - - - - - - - *f*

dim. - - - - - -

men. It

p *cresc.* *f* *dim.* - - - - - - - - - - - -

Ped. * Ped. *

flood-ed the crim-son twi-light, Like the close of an An - gel's Psalm, And it

cresc.

p

Ped. *

dim.

lay on my fev - ered spir - it, With a touch of in - fi-nite calm, It

dim.

cresc. *dim.*

qui - et - ed pain and sor - row, Like love o - ver com - ing strife, It

cresc. *dim.*

seem'd the har - mo - nious ech - o From our dis - cord - ant life, It

p *p tranquillo.*

tranquillo sempre

link'd all per-plex - ed mean-ings, In - to one per - fect peace, And

poco a poco piu animato

f agitato

trem bled a-way in-to si - lence As if it were loth to cease; I nave

cresc. *animato*

f agitato

Ped. *

sought, but I seek it vain - ly, That one lost chord di vine, Which

f

Ped. *

came from the soul of the or - gan, And en - tered in - to

f grandioso

mine. It may be that Death's bright An - gel, Will

cresc. - molto ritard. *f* *ff*

Ped. * Ped. *

speak in that chord a - gain; It may be that on ly in Heav'n, I shall

sempre ff

hear that grand A - men. It may be that Death's bright An - gel, Will

sf *sf*

speak in that cord a - gain, It may be that on - ly in Heav'n I shall

ff *ritard.* *con gran forza*

fff *ritard.* *colla voce.con gran*

hear that grand A men.

forza. *a tempo.* *rallentando.*

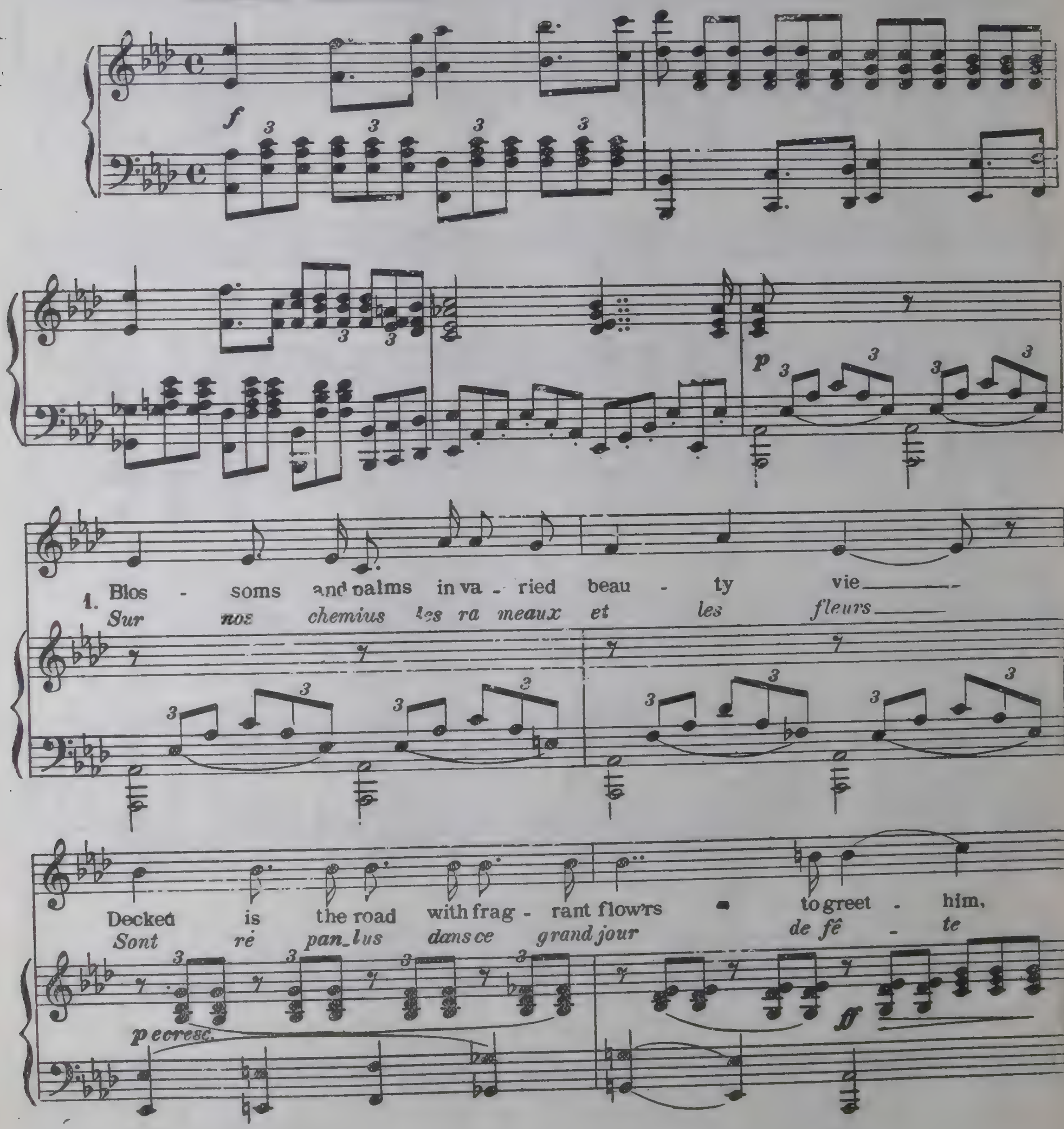
THE PALMS.

LES RAMEAUX.

Baritone or Contralto.

Music by J. FAURE

Andante maestoso.


f
p
1. Blos - soms and palms in va - ried beau - ty vie
Sur nos chemins les ra meaux et les fleurs
Decked is the road with frag - rant flowrs to greet - him,
Sont re pan_lus dans ce grand jour de fê - te
p e cresc.
f

Je - sus has come a world's sad tears to dry_____
Je - sus s'a_vance il vient se _ cher nos fleurs

E'en now the throng rush forth with joy to meet him
Dé - ja la foule a l'ac - cla _ mer s'up_prête,

rall.

cresc. *ff* *slargando.*

a tempo.

Sing and rejoice with one ac-cord
Peu - ples chantez, chan_tez en chœur,

mf

Sing joy ous songs for this sub - lime o-va - - tion, Ho-
Que vo - tre voix a no - tre voix ré_pon - do Ho -

p *cresc.* *f*

san - na! praised be the Lord!
san - na! gloi - reau Seigneur!

ff

slargando.

Bless ed is he who has brought us sal · va
Be - ni ce - lui qui viem sauver le mon -

slargando. Largo.

tion!
de!

2. Gen - tly he speaks, the peo - ple hear his voice
Il a par lé ie peu - ples á sa voix

3. Oh then re-joice thou blest Je - ru - sa - lem,
Re jou is toi Sainte Je - ru - sa - lem,

Free - dom re-turns Though from the earth long ban - ished
Ont re - cou_vre lear li_ber - te per_du - e

Now from dark Death thou art by him de-fend - ed
De tes en fants chan te la de li vran ce

Pecresc. *ff*

All in a brother - hood a - gain re - joice
L'hu - ma - ni_te don_nea cha_cun ses droits,

He with his love the God of Beth - le - hem
Par cha - ri_te le Dieu de Beth - le - hem

rall.

Light has re-turned and drear-y dark ness vanished
Et la lu_miere est a cha - cun ren_due,

rall.

With his sweet voice thy star-less night hath ended
A - vec la fois t'ap_por_te les - pe rance.

cresc. slargando. ff

Sing and rejoice with one ac-cord
Peu - ples chantez chan_tez en chœur,

Sing and rejoice with one ac-cord
Peu - ples chantez chan_tez en chœur,

mf

Sing joy - ous songs at this sub - lime o - va - tion Ho-
Que vo - tre voix a no - tre voix ré_pon - de, Ho

f

Sing joy - ous songs at this sub - lime o - va - tion Ho-
Que vo - tre voix a no - tre voix ré_pon - de, Ho

p cresc. f

san - na! Praised be the Lord!
san - na! gloi - rean Seigneur!

slargando.

Bless - ed is He who hath brought us sal-vav- .
Be - ni ce_lui qui vient sauver le mon -

slargando. *Largo.*

-tion.
de!

1._2. 3. *or last time.*

HOLY MOTHER GUIDE HIS FOOTSTEPS.

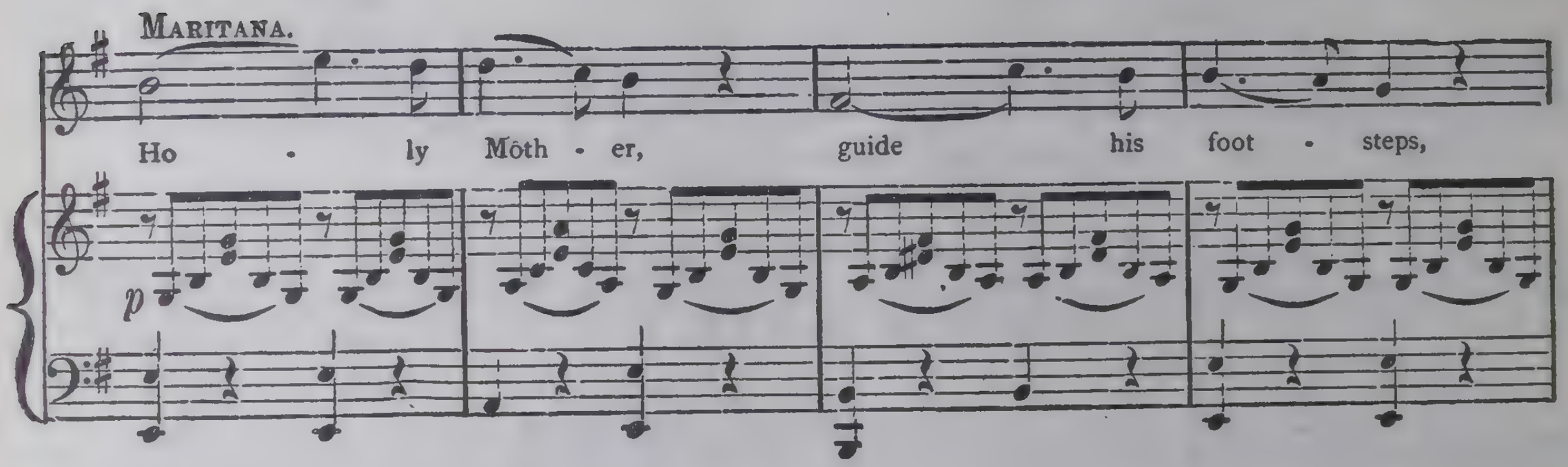
DUET.

From the Opera of MARITANA.

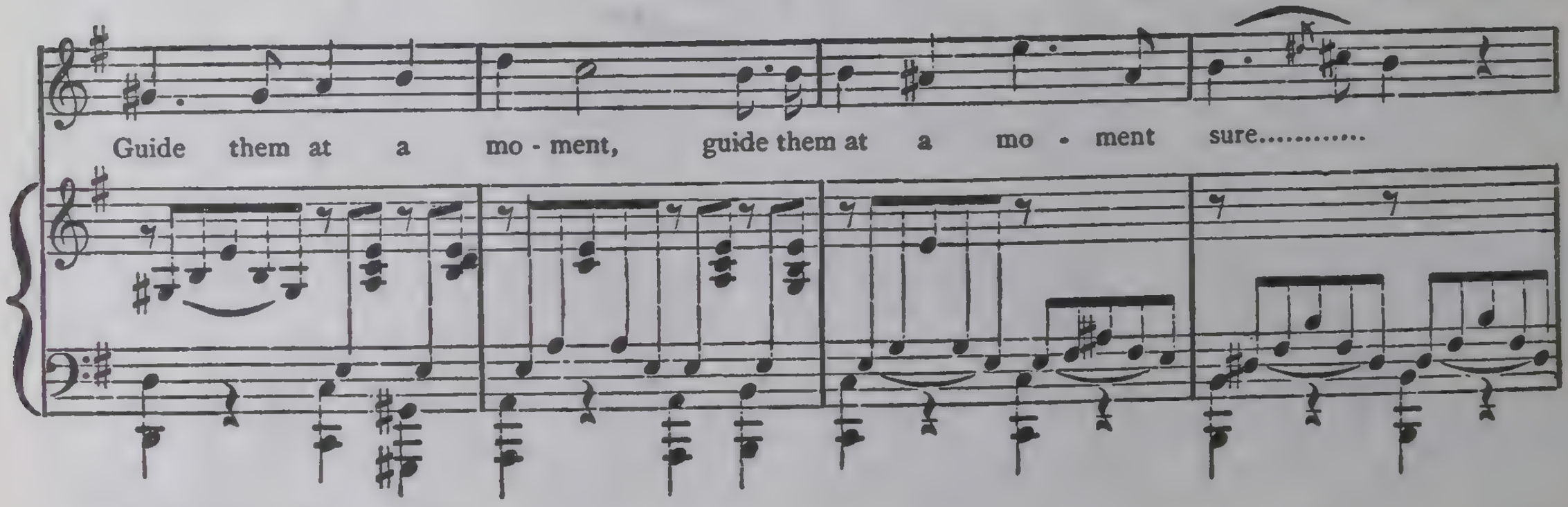
By W. VINCENT WALLACE.

MARITANA.

Ho - ly Mŏth - er, guide his foot - steps,

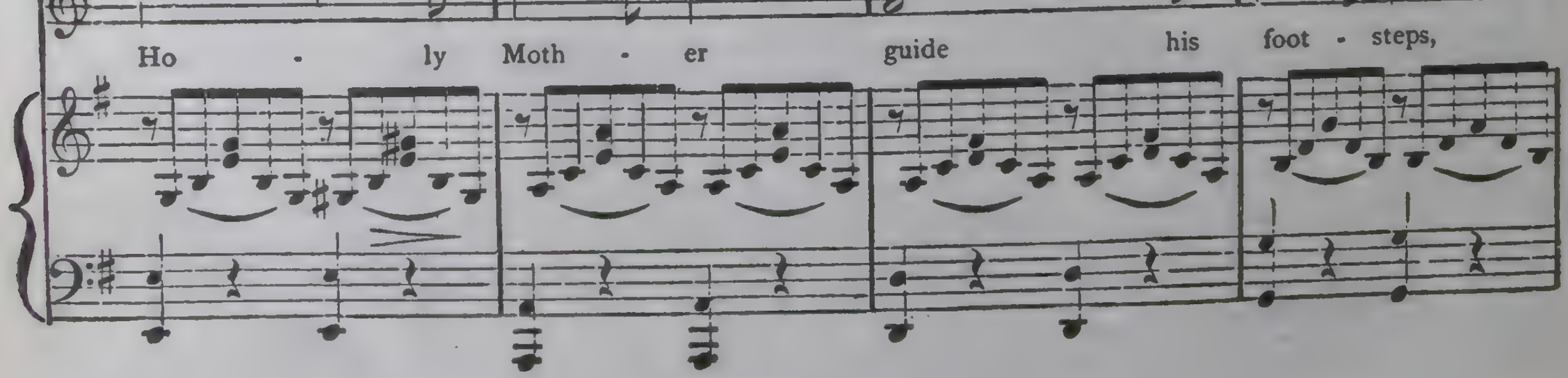


Guide them at a mo - ment, guide them at a mo - ment sure.....



LAZARILLO.

Ho - ly Moth - er guide his foot - steps,



guide them at a mo - - ment, at a mo - ment,..... a mo-ment sure Let the

pp

wick - ed heart then per - ish And the good, the good re-main se - cure, Saint-ed

cres.

ritard.

Moth - er, oh, be - friend him, And thy gen - tlest pi - ty lend him.

mf pp

MARITANA.

Ah! Ho - ly Moth - er guide..... his..... foot - steps, Ah!

pp

guide them at a mo - ment, at a mo - ment sure,

ARILLO.

Ah! Ho ly Moth - er guide..... his foot - steps, Ah!

MARITANA.

guide them at a mo - ment, guide them at a mo - ment sure, Let the

guide them at a mo - ment, guide them at a mo - ment sure,

wick - ed heart then per - ish Let the wick - ed heart then per - isn. Sainted

Let the wick - ed.....

Moth - er, oh! be-friend him.....And thy gentlest, and thy gen-tlest pi - ty

mf *pp*

lend him, Let the wick - ed heartt hen per - ish, Let the wick - ed heart then

Let the wick-ed,.....

per - ish. Saint - ed Moth - er..... oh!..... be - friend him,..... And thy

f

gen - tlest, And thy gen - tlest pi - ty lend him, and thy gen - tlest, thy gen - tlest

a piacere.

mp

pi - ty lend..... him.

tr

dim.

p

THEN YOU'LL REMEMBER ME.

M. W. BALFE.

Andante Cantabile. *dol.*

p

Cres.

2. When

1. When

rall. a tempo.

pp

cold - ness or de - ceit shall slight The beau - ty now they prize, And

oth - er lips and oth - er hearts Their tales of love shall tell, In

deem it but a fa - ded light Which beams with-in your

lan - guage whose ex - - - cess im - parts The pow'r they feel so

eyes, When hol - low hearts shall wear a mask, 'Twill

well, There may per - haps in such a scene, Some

break your own to see, In such a mo - ment

rec - ol - - lec - - tion be, Of days that have as

f *f* *pp*

I but ask, That you'll re - - mem - - ber me,. . . . . That you'll re

hap - py been, And you'll re - - mem - - ber me,..... ..... And you'll re -

- - mem - ber, you'll re - mem - ber me.

- member, you'll re - mem - ber me.

Cres.

Cres.

To the Evening Star.

(O du mein holder Abendstern.)

(Oh! tu bell' astro incantator.)

(TANNHÄUSER.)

(BARITONE.)

RICHARD WAGNER.

Moderato. (♩=46)

VOICE.

PIANO.

Wie To - des - ah - nung
Fo - rier di mor - te
Like death's fore - bod - ing,

Dämm'- rung deckt die Lan - de, um - hüllt das
già il cre - pu - scol ca - de di ne - ro
Twi - light 'all sur - round - ing, en - ve - lopes

Thal mit schwärz - li - chem Ge - wan - de,
re - lo ar - vol - ta è già la val - le!
hill and vale with sa - ble man - tle,

der See - - le die nach je - nen Höh'n ver
e l'al - - ma, che già as - pi - ra ver - so il
the soul ____ that longs to mount on yon - der

langt,
ciel,
heights,

vor ih - rem
pria di par -
feels ter - ror

Flug durch Nacht und Grau - sen bangt.
tir pre - sa è d'or - ren - do gel!
at it's flight through dread and night.

Da schei - nest du, o! lieb - lich - ster der
Là splen - di tu bell' as - tro in-can - ta -
And thou ap - pear'st O fair - est star of

pp trem.

Ster - ne, dein sanf - tes Licht ent - sen - dest du der
to - re e sù noi span - di il dol - ce tuo chia -
hea - ven! thy gen - tle light thro' space a - far thou

pp

Fer - ne, die nächt' - ge Dämm' - rung theilt dein lie - ber
ro - re. tu squar - ci il ve - lo ch' av-volge l' emi -
spreadest; and dark - ning twi - light soft - end by thy

pp

Strahl, und freund - lich zeigst' du den Weg aus dem Thal.
sfer, e del - la val - le a noi mo - stri il sen - tier!
ray with cheer - ing light from the vale shows the way.

p *p*

Andante mosso. (♩.=♩)

p *più p*

p *pp*

O! du mein hol - der A - bend - stern, wohl grüsst ich
Oh! tu bell' a - stro incan - ta - tor, che span - di
O thou sub - lime! sweet ev'n - ing star, Joy - ful I

pp

im - - mer dich so gern; vom
pa - - ce al mon - do in - ter, a
greet thee from a - far; with

p

Her - zen, das sie nie ver - rieth, grü - sse sie,
te ri - vol-ge il me - - sto cor d'a - mo - re
glow - ing heart, that ne'er dis - clos'd; Greet her when

pp

wenn sie vor - bei ____ dir zieht,
l'ul - ti - mo gen - til pen - sier
she in thy light ____ re - posed,

wenn sie ent - schwebt dem
co - lei fra po - co a
When part - ing from this

Thal ____ der Er - den, ein sel' - ger En - gel dort ____ en
te ____ d'ac - can - to sen vo - le - rà ____ qual' an - giol
vale, ____ a vi - sion, she ri - ses to ____ an an - gels

p

pp

pun poco ritard.

piu p

wer - den, wenn sie ent - schwebt dem Thal ____ der
san - to co - lei fra po - co a te ____ d'ac -
mis - sion, when part - ing from this vale ____ a

pp

ppp

piu ritard.

cresc.

Er - den, ein sel' - ger En - gel ____
can - to sen vo - le - rà qual' ____
vi - sion she ri - ses to an ____

poco cresc.

dim. pp a tempo.

dort zu wer - den.
an - - giol san - to!
an - gels mis - sion.

Ped. p p

p

piu p

ritard. pp pp

IL TROVATORE.

FANTAISIE.

E. DORN, Op. 39. N° 3.

Moderato.

con maesta

pesante *sempre* *vibrato*

Andante.

stretto *cantando*

amoroso *delicato*

a tempo

f *rall.* *marc.*

f *dim.* *laryamente*

con fermezza *dim.*

animandosi *f* *p cantabile*

calmandosi *cresc.*

Allegretto marziale.

f leggiero ma marcato

f

nobilmento

pesante

f con grandezza

vibrato

brill.

8

8

f

p

cresc.

f

f

8

f

rall.

Andante espress.

molto cantando

molto espress.

con passione

marcato

la melodia ben marc.

largamente

ff con gran passione rit.

ff ff

molto marc. con somma espress. rit.

a tempo sempre piu f

f

ff fff

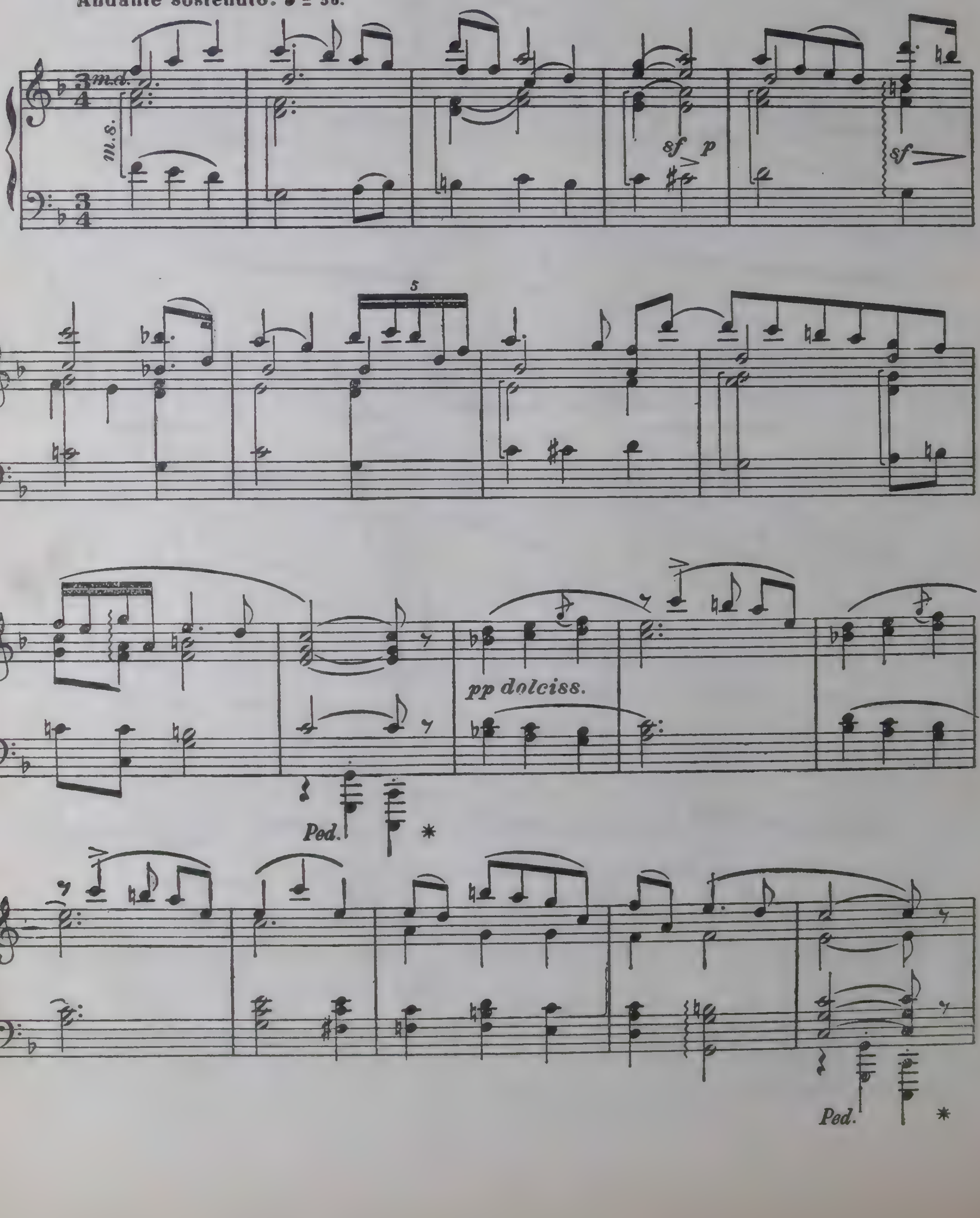
INTERMEZZO

from

CAVALLERIA RUSTICANA.

P. MASCAGNI.

Andante sostenuto. ♩ = 56.



(Organo interno.)

fraseggiando

con forza

p

f

rall. e dim. sempre

p

p

ppp

morendo

ppp

SEXTET FROM LUCIA.

DONIZETTI.

C. BOHM, Op. 114, No. 5.

Larghetto.

espressivo

p

dolce

fz *p* *fz* *p*

fz

fz

fz p

fz p

fz

dolce

cresc.

stringendo

ff

a tempo

dresc.

stringendo

ff

a tempo

ff

Fifth Nocturne.

Allegretto. ♩.= 80

J. LEYBACH, Op. 52.

p

dim.

f

dim. e rit.

Allegretto. ♩.= 69

p

cres - - -

cen - - do

f

dim.

p

grazioso

rit.

cres - - cen - - do

rit.

p a tempo

mf

p cres - - - cen - - - do

P cres - - - cen - - - do f rit.

ff largamente

dim. e rit.

a tempo

p

f *dim.* *p* *graxioso* *rit.*

p *sf*

largamente *dim.* *rit.*

Animato

p espress

graxioso *rit.* *a tempo*

a tempo
rit.
p
cresc.
rall.
a tempo
cresc.
f
larygamente
rit.
p
poco piu lento
p ma ben marcato il canto
legg il basso
f
ff
f
rit.
dim.

a tempo

p

cres - - cen - - do

f cresc.

ff rit.

dim.

a tempo e poco animato

mf cantando

cresc.

p cresc.

f rit.

ff largamente

f dim. e rit.

a tempo

p *cresc.*

dim.

f

p *rit.*

f

p *grazioso* *cresc.*

ff *dim.* *f* *dim.* *rall.* *p* *piu lento*

sf *sf*

pp *rall. molto* *ppp*

sf *dim.*

WEDDING MARCH.

(HOCHZEIT-MARSCH)

F. MENDELSSOHN.

Allegro vivace

1. 2.

sf

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. *

dim.

p

Ped. * Ped.

cresc.

Ped. *

sf

Ped. * Ped.

sf

molto cresc.

Ped. *

cresc.

Ped.

cresc.

Ped. *

sf sf sf sf sf sf sf sf

ff sf

sf

ff

Ped. *

sf ff ff sf

tr tr

sf sf

tr

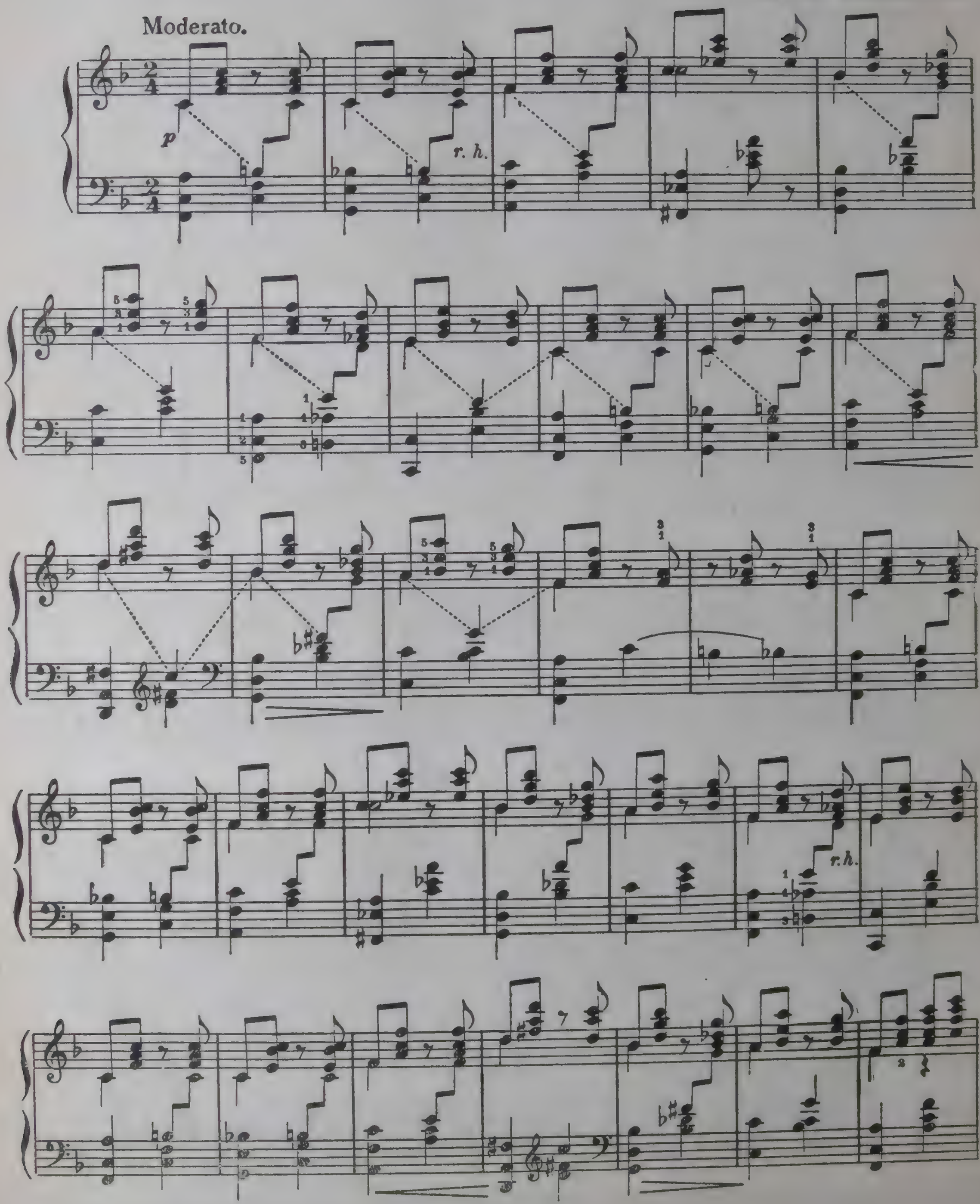
ff sf

Ped.

MELODY in F.

ANTON RUBINSTEIN.

Moderato.



cresc.

stringendo

rit.

Tempo I.

p

cresc.

Tempo I.

l. h.

p

r. h.

Ped. r.h. Ped. Ped.

Spring Song.

FELIX MENDELSSOHN.

Allegretto grazioso.

p

dim.

sf *sf*

p *mf*

cresc. *cresc.*

p *cresc.* *f* *di -*

min. *f* *sf* *dim.*

p *cresc.* *p dolce*

cresc. *sf*

f *dim.*

p *dim.* *grazioso.* *pp*

Ped. * Ped. * Ped. * Ped. *sempre simile.*

cresc.

al

f *sf* *dim.*

53 54

f *dim.*

p *cresc.* *p dolce*

cresc. *p dolce*

grazioso. *dim.*

45

pp

leggiero.

Ped. *

LARGO.

G. F. HÄNDEL.

Largo.

cresc.

cresc.

f

ff

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

pp

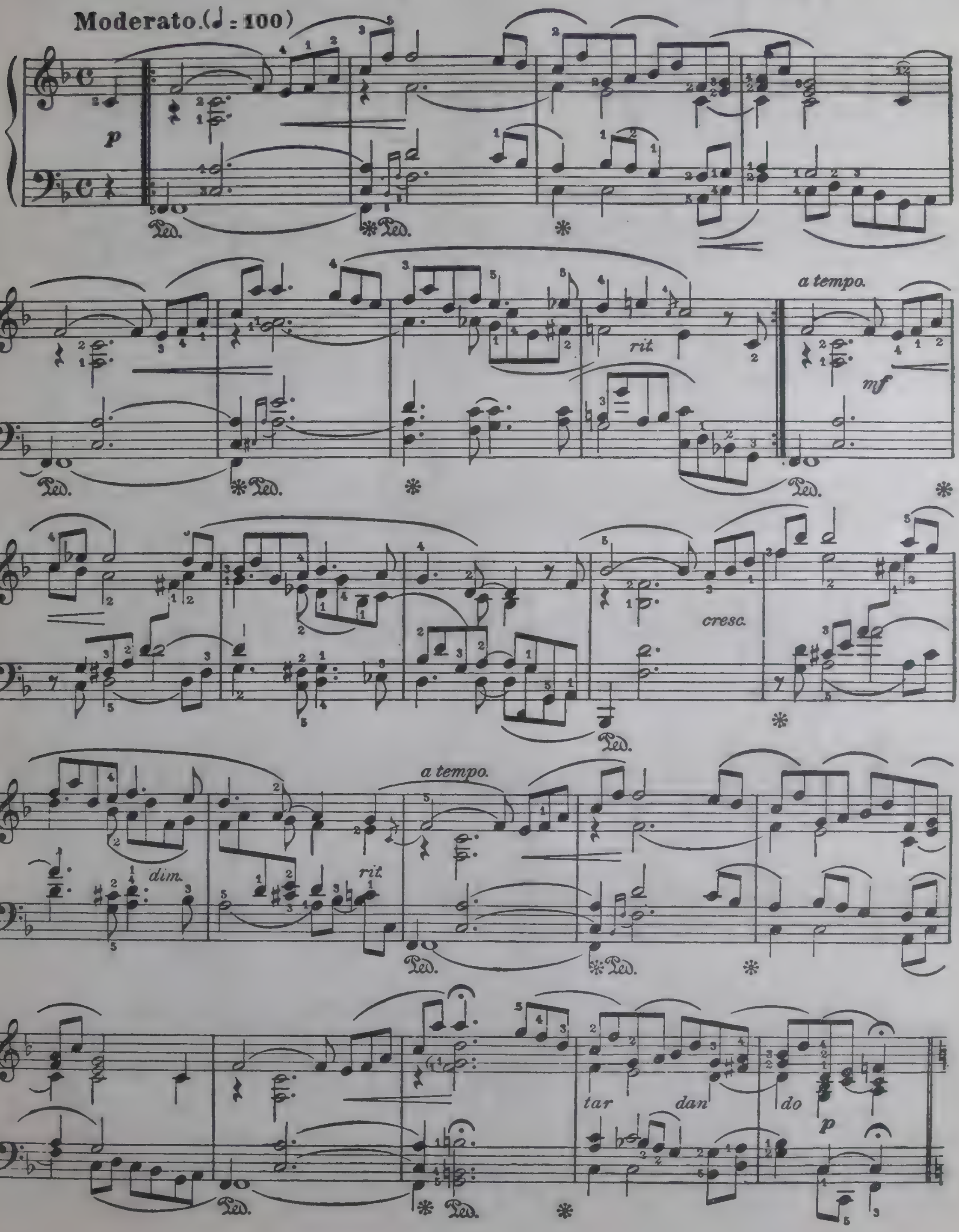
f

f

fff

TRAUMEREI.

R. SCHUMANN, Op. 15, No. 7.



ROMANZE.

Op. 68, No. 19.

Più moto (♩=130.)

Tempo I.

pp sempre.

Ped. * Ped. *

a tempo

rit.

Ped. * Ped. *

cresc.

Ped. * Ped. *

dim. *rit* *piu p* *sempre* *dim.*

Ped. * Ped. *

molto rit. - e - smorz. *ppp*

Ped.

MANDOLIN SOLO

By SAMUEL SIEGEL.

Home Sweet Home.

(PETITE FANTAISIE.)

Intro. *Cadenza.*

Andante.

Andante.

Tremolo notes with the stems turned up and at the same time play the lower notes staccato.

Allegro.

accel.

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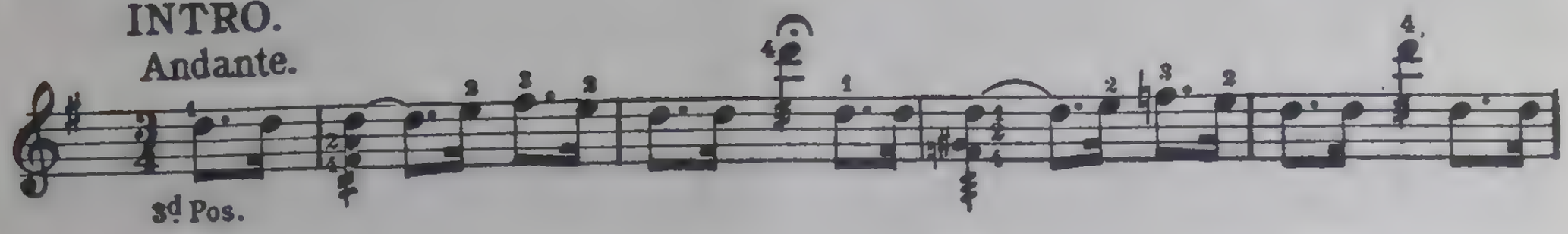
Respectfully dedicated to Mr. Thomes H. Nichols, Syracuse. N.Y.

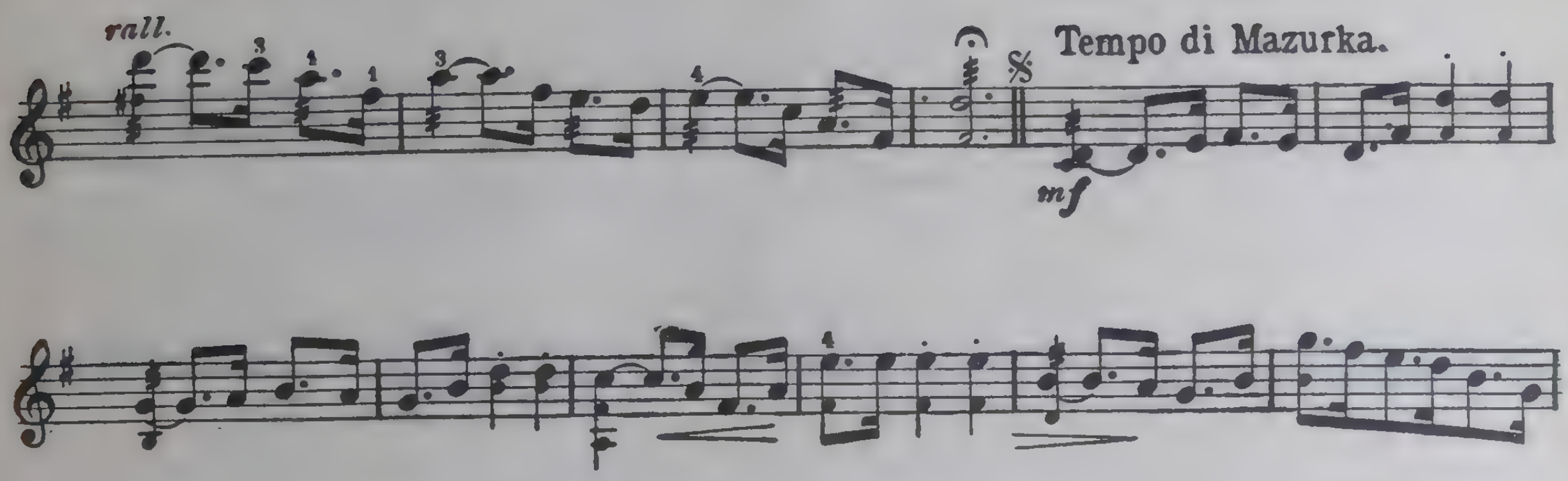
COLONIAL BELLE.

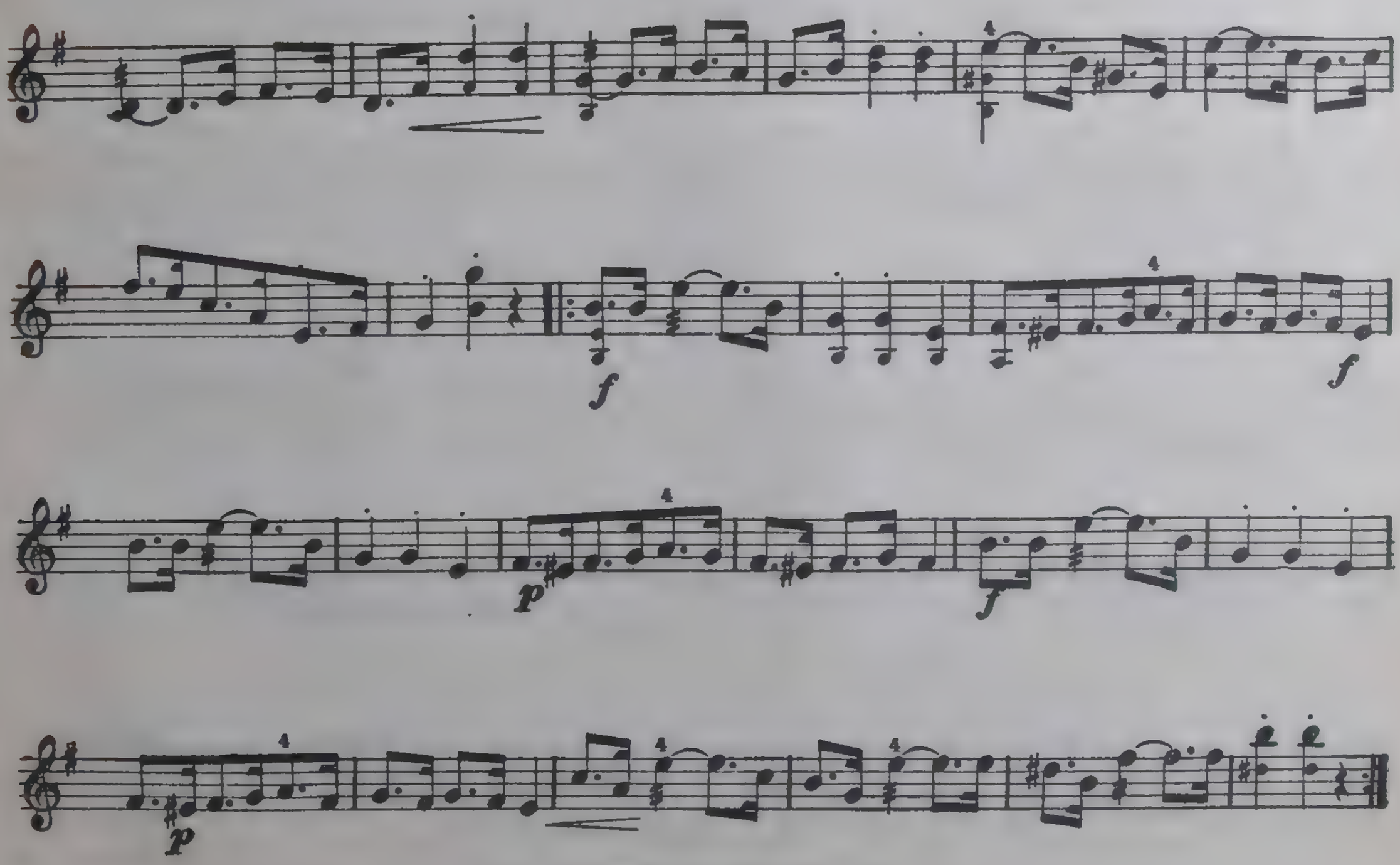
MAZURKA.

1st Mandolin.

SAMUEL SIEGEL.







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The small notes may be omitted.

Double stops not marked tremolo to be played with down strokes.

1st MANDOLIN.

mf

Fine. *mf*

rit. *a tempo.*

mf

rall. *D.S. al Fine.*

A Dream of Paradise.

VIOLIN OBBLIGATO

Hamilton Gray.

Andante maestoso.

ritard.

Andante grandioso.

poco rit.

Tempo I.

poco rit.

Andante grandioso.

rall.

Allegretto con spirito.

molto rall.

molto rall.

a tempo.

GUITAR SOLO. By WM FODEN.

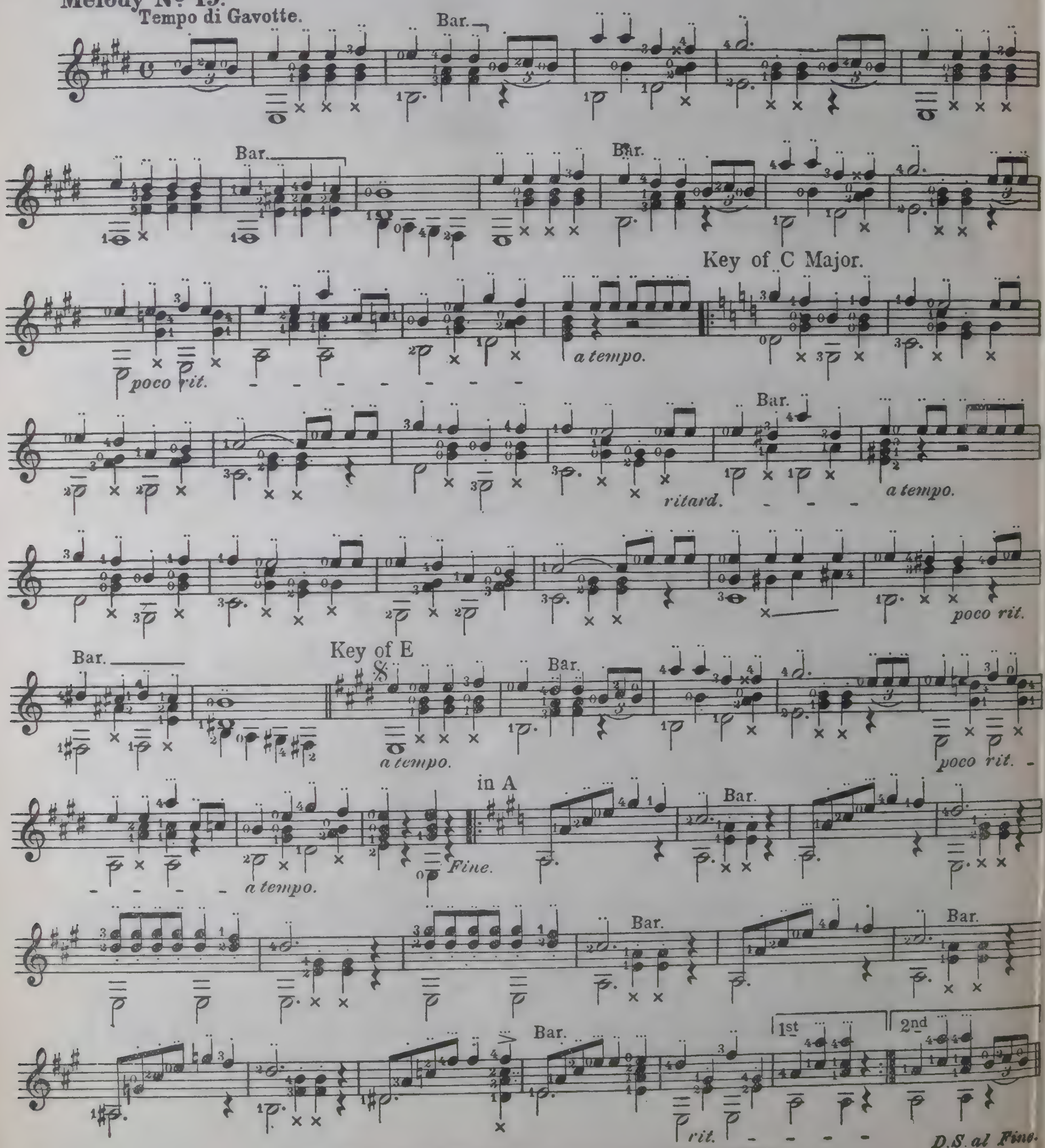
Sweet Bouquet.

Gavotte.

A Gavotte is a French dance of a somewhat lively character. Note the change in the second strain to the key of C and back to E in the next strain. Note the *ritards* and the *D.S.al Fine.*

Melody No 19.

Tempo di Gavotte.



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Twilight.

SERENADE.

ARTHUR HEFT. Op. 8.

Andantino.

VIOLIN.

PIANO.

p

cresc.

p

ritard.

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a tempo

ril.

a tempo

mf poco animato

cresc.

f

p

dim. *e* *ritard.*

dim. *c* *ritard.*

a tempo

pp

cresc.

mf

cresc.

agitato

dim. e ritard.

R.H.

Tempo I.

p

p

p

Piu lento.

affetuoso

Camp Life.

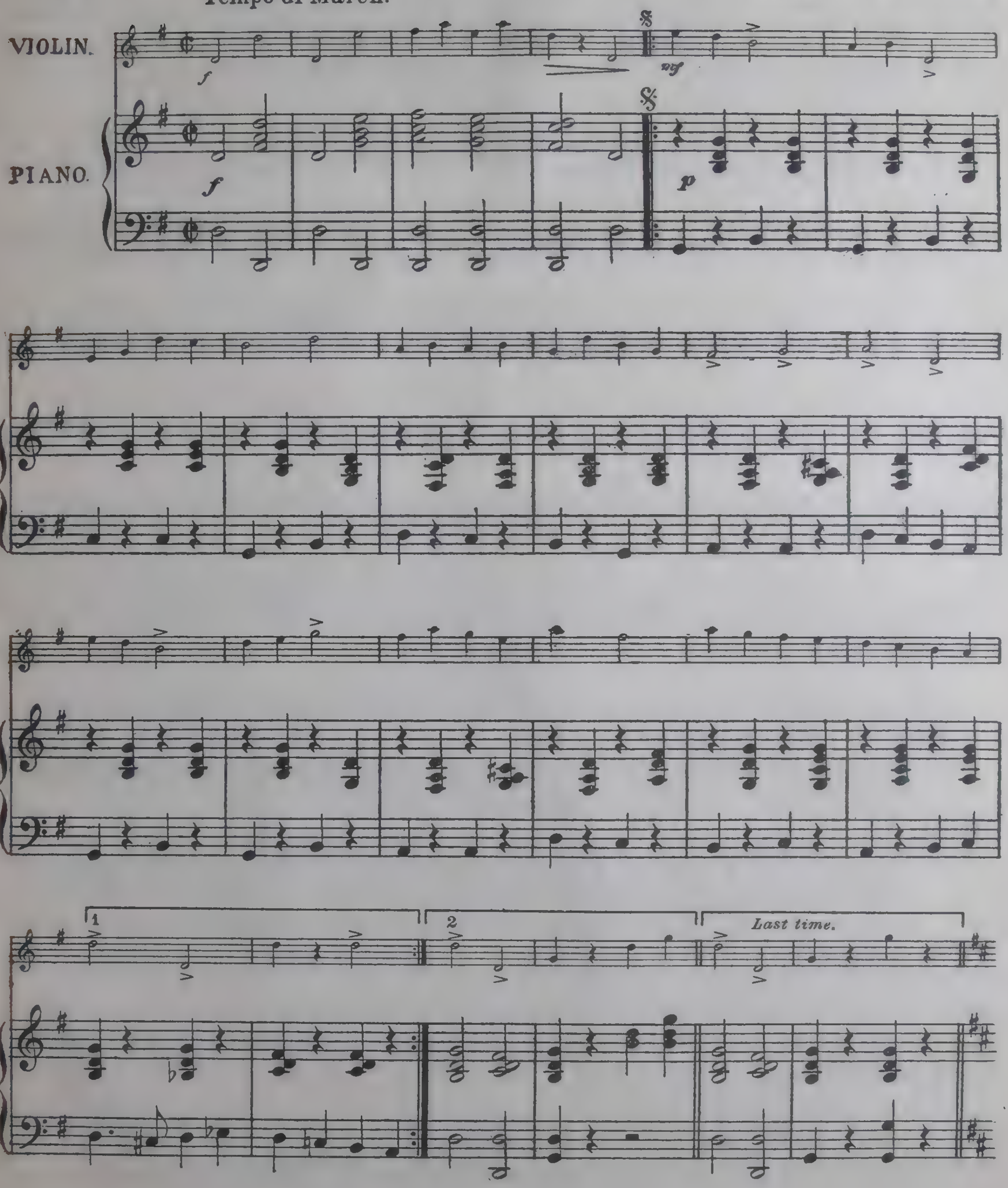
MARCH.

ARTHUR HEFT, Op. 15.

Tempo di March.

VIOLIN.

PIANO.



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ff

fff

1

2

D.S. % al Fine.

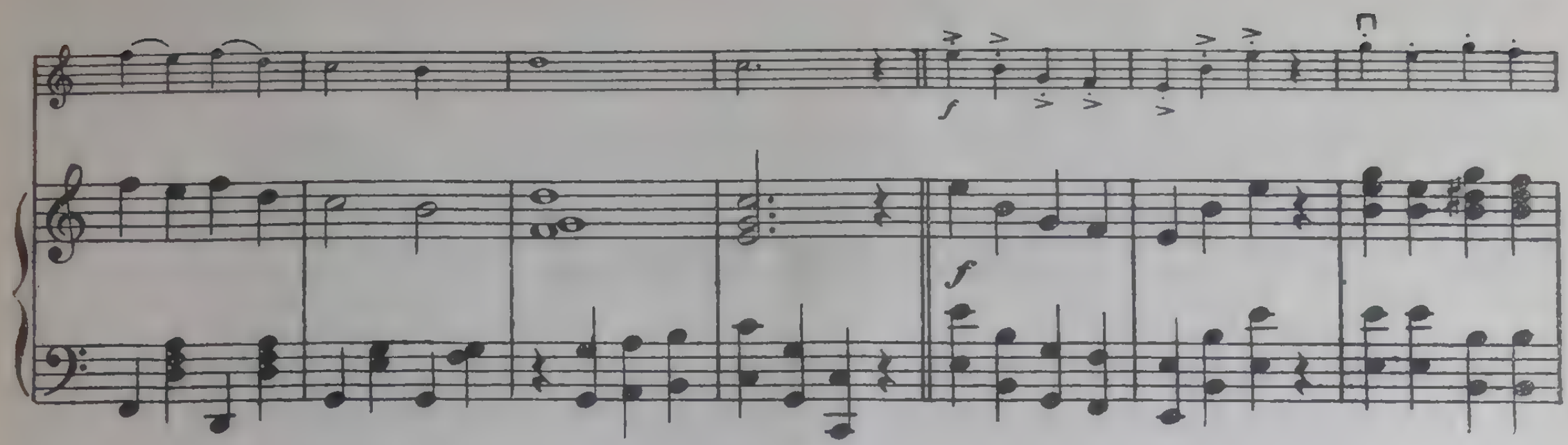
D.S. % al Fine.

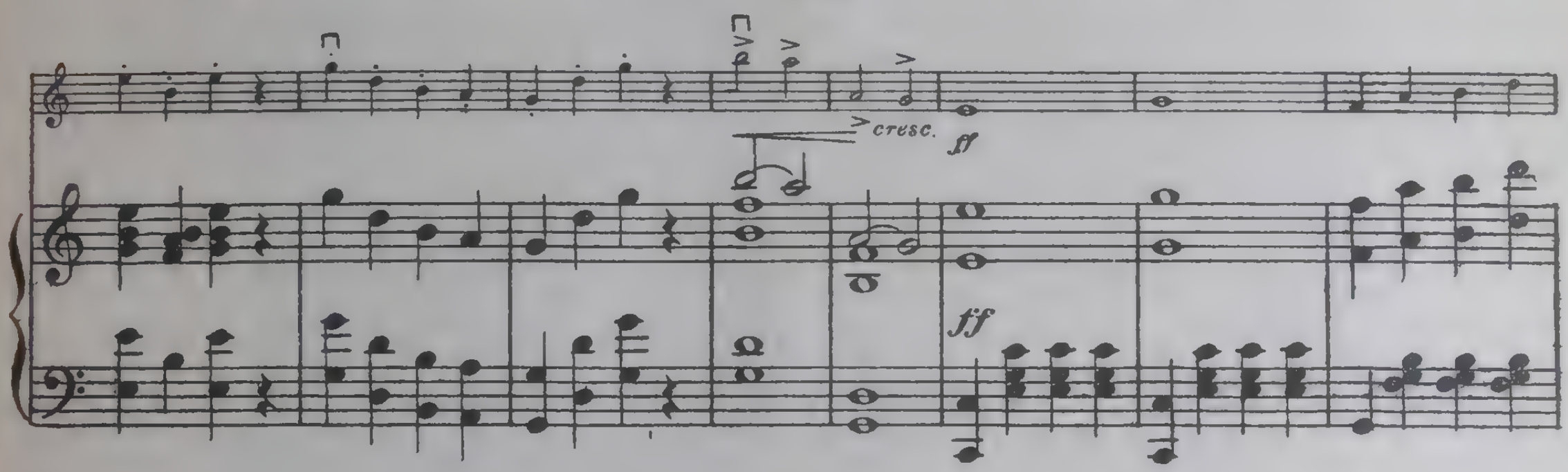
dolce.

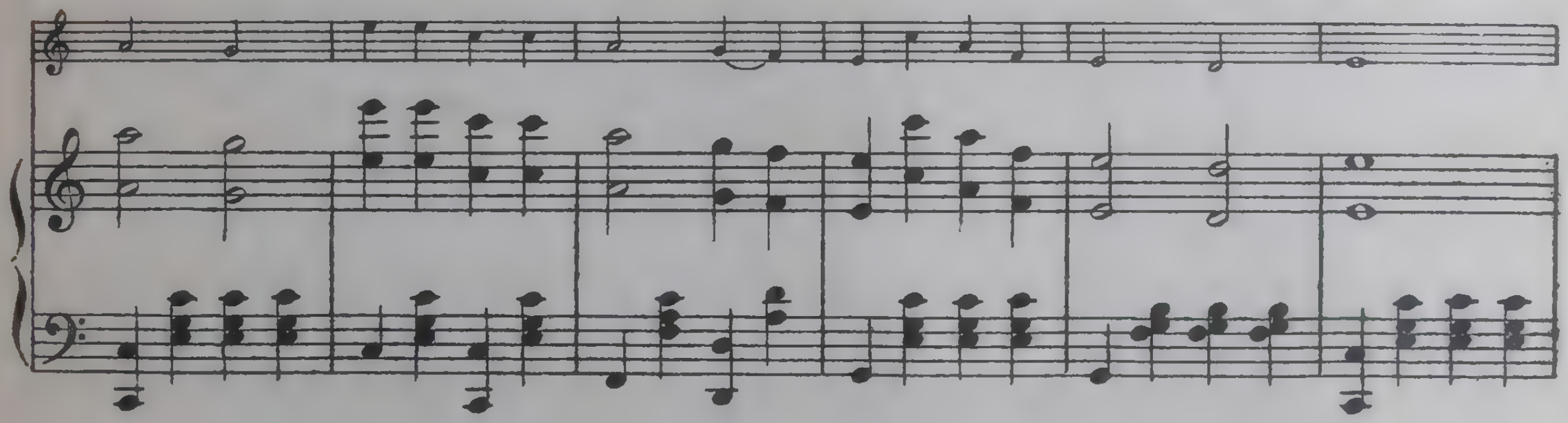
p

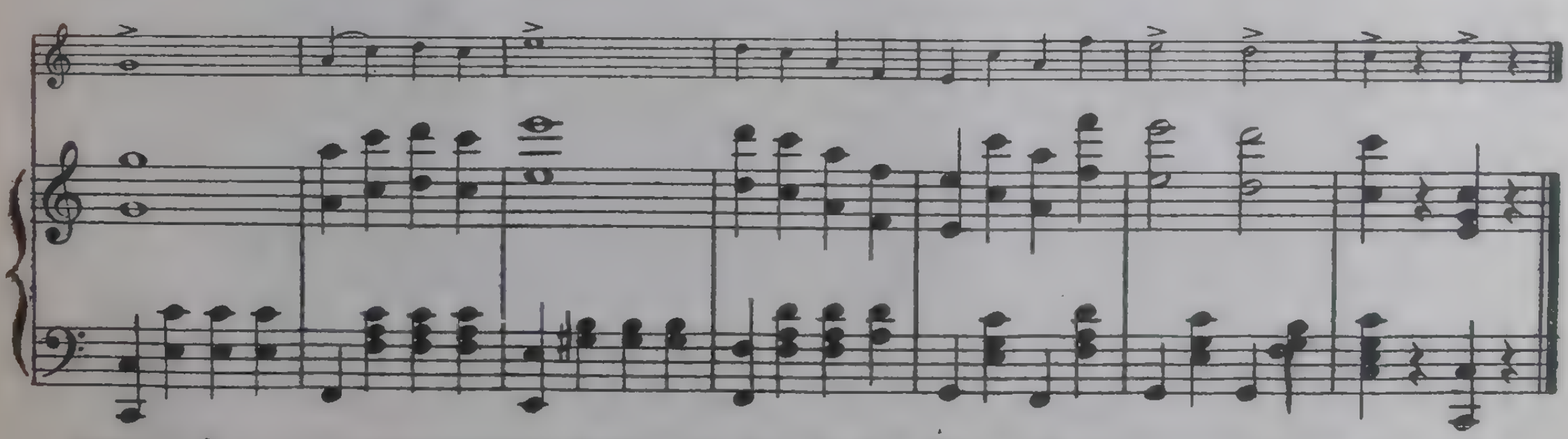
TRIO.

p dolce.









NOTE I: 𝄋 al 𝄐 signifies that you should go back to the Sign 𝄋 play the strain once taking the Last ending and then proceed to the Trio.

NOTE II: 𝄵 signifies that the time $\frac{4}{4}$ is doubled in this March and instead of giving each quarter note a count each half note is given one count making two counts to the measure instead of four.

Biographical Dictionary

A

Ab'bott, Emma, Operatic Soprano, born Chicago, 1850—died 1888.

Abt (äpt), German Song Writer and Conductor, born 1819—died 1885.

Adamowski (äd-ä-mof'shkĭ), Timothée, Violinist, born Warsaw, 1858.

Agramonte (äg-rä-mon'tā), Emilio, Vocal Teacher, Lecturer and Conductor, born Cuba, 1844.

Agujari (ä-goo-hä'ree), Lucrezia, Italian Soprano, born 1743—died 1783.

Alabieff (ä-lä-bĭ-ef), Alex., Russian Composer, born 1802—died 1852.

Alard (ä-lär), J. Delphin, French Violinist, Composer and Teacher, born Mar. 1815—died 1888.

Albani (äl-bä'nĭ), Emma, Operatic Soprano, born near Montreal, 1852.

d'Albert (däl'bärt), Eugene, Pianist, born Glasgow, 1864.

Albo'ni, Marietta, Dramatic Contralto, pupil of Rossini, born 1823—died 1894.

Albrechtsberger (äl-brekts-berkh-er), John G., Composer, Court Organist, Theorist, Teacher. Beethoven was his unappreciated pupil. Born near Vienna 1736—died 1809.

Alkan (äl-kän), Charles H., Pianist, Teacher and Composer for Piano, born Paris, 1813—died 1888.

Alvary (äl-vä'rē), Max, Wagnerian Tenor, born Hamburg, 1858—died 1898.

Amati (ä-mä'tē), Niccolo, Italian Violin Maker, born 1596—died 1684.

Ambro'sius, Bishop of Milan, and "Father of Christian Hymnology," born Italy, A. D. 333—died 397.

Apol'lo, Greek sun-god, and god of music.

Ar'buckle, Matthew, American Cornettist and Bandmaster, born 1828—died 1883.

Arditi (är-dē'tē), Luigi, Italian Opera Conductor and Composer, born 1822—died 1903.

Arensky (ä-ren'shkĭ), Anton, Russian Composer and Pianist, born 1862—died 1906.

Arion, Partly Traditional Greek Singer and Lyrist Seventh Century B. C.

Auber (ō-bär), Daniel François, Composer of French Comic Opera, born Normandy, 1782—died 1871.

Audran (ō-drän), Edmond, French Light Opera Composer, born 1842—died 1901.

Aus der Ohe (ows'der-ō'e), Adèle, German Concert Pianiste.

B

Bach (bäkh), Johann Sebastian, German Composer, born 1685—died 1750.

Bach, Karl Phillipp Emanuel, (son of the above) Composer and Founder of Modern School of Piano Playing born 1714—died 1788.

Badarczevska (bä-där-chev'shkä), Thela, Russian lady who wrote "Maiden's Prayer," etc., born 1838—died 1862.

Balakirew (bä-la-kē'ref), Mily, Alex., Russian Composer, born 1836.

Balfe (bälf), Michael Wm., Operatic Composer, born Dublin, Ireland, 1808—died 1870.

Bargiel (bär'gēl), Woldemar, German Composer, born 1828—died 1897.

Barnby, Sir Joseph, English Organist and Composer, born 1838—died 1896.

Bartlett, Homer Newton, American Organist and Composer, born 1846.

Bauer (bow'er), Harold, Piano Virtuoso, born London, 1873.

Bazzini (bäd-zē'nē), A., Italian Violinist and Composer, born 1818—died 1897.

Beach, Mrs. H. H. A., American Pianist and Composer, born 1867.

Beethoven (bāt'hō-fen), Ludwig van, German Composer. Important work Symphonies, Piano Sonatas, born Bonn on the Rhine, 1770—died 1827.

Bellini (bel-lē'nē), Vincenzo, Italian Opera Composer, born 1802—died 1835.

Ben'del, Franz, Pianist and Composer, born Bohemia, 1833—died 1874.

Benedict, Sir Julius, English Conductor and Composer, born 1804—died 1885.

Bériot (du ber-yō), Charles Auguste de, French Violin Virtuoso and Composer, born 1802—died 1870.

Berlioz (ber-lĭ-ōs), Hector, French Composer, born 1803—died 1869.

Bevignani (bā-vēn-yän'nē), Cavaliere, Enrico, Italian Grand Opera Conductor and Composer, born 1841.

Bispham (bisp-hăm), David, Dramatic Barytone, born Philadelphia, 1860.

Bizet (bē-zā), George, French Composer, ("Carmen") born 1838—died 1875.

Blauvelt (blou'felt), Lillian, American Soprano, born 1870.

Bloom'field-Zeisler (tsis'ler), Fanny, Concert Pianiste, born Austrian-Silesia, 1866.

Boccherini (bō-ke-rē'nē), Luigi, Italian Cellist and Composer, born 1743—died 1805.

Bohm (bōm), Karl, German Pianist and Composer, born 1844.

Boïeldieu (bō-eld-yu'), François Adrien, French Opera Composer, born 1775—died 1834.

Boito (bō-ē'tō), Arrigo, Italian Librettist and Composer, born 1842.

Bononcini (bō-non-chē'nē), Giovanni, Italian Composer, born 1640—died 1678.

Braga (brä'gä), Gaetano, Italian Cellist and Composer, born 1829.

Brähms, Johannes, German Composer, born 1833—died 1897.

Brema (brā'mä), Marie, Dramatic Soprano, born of German parents, in England.

Breval (brā-văl), Lucienne, French Operatic Soprano, born 1870.

Bruch (brookh), Max, Pianist and Composer, born Cologne, Germany, 1838.

Bruckner (brook'ner), Anton, Austrian Organist and Composer, born 1824—died 1896.

Buck, Dudley, American Organist and Composer, born 1839.

Bull (bool), Ole, Norwegian Violin Virtuoso, born 1810—died 1880.
Bul'lard, Fred F., American Song Composer, born 1864.
Bülow (fŏn bü'lō), Hans Guido von, German Pianist and Conductor, born Egypt, 1830—died 1894.
Burgstaller (boorkh'shtäl-ler), Alois, Wagnerian Tenor, born Germany, 1871.
Burmeister (boor'mi-shter), Richard, Concert Pianist, born Hamburg, 1860.
Burmester (boor-mā-shter), Willy, German Violin Virtuoso, born 1869.
Busoni (boo-so'ne), Feruccio, Italian Pianist, born 1866.
Sutt, Clara, English Contralto.

C

Caccini (kät-chē'nē), Giulio, Italian Revolutionary Composer, born 1546—died 1615.
Calve (căl'vä), Emma, French Operatic Mezzo-soprano, born 1866.
Campanari (käm-pä-nä'rē), Giuseppe, Italian Dramatic Barytone.
Campanini (käm-pä-nē'nē), Italo, Italian Operatic Tenor, born 1845—died 1896.
Carl, William C., American Organist, born 1865.
Carreño (kăr-rān'yō), Teresa, Pianiste, born Venezuela, 1853.
Caruso (kä-roo'zō), Enrico, Italian Operatic Tenor.
Ca'ry, Annie Louise, American Operatic and Concert Contralto, born 1842.
Cecilia (Saint), Patron Saint of Christian Music, martyred in Rome A. D. 230.
Chabrier (shă-brĭ-ā), Alexis, French Composer, born 1842—died 1894.
Chad'wick, G. W., American Composer, born 1854.
Chaminade (shăm-ĭ-năd'), Cécile, French Pianiste and Composer, born 1861.
Charpentier (shăr-pänt-yā), Gustave, French Composer, born 1860.
Cherubini (kā-roo-bē'nē), Luigi, Italian Composer, born 1760—died 1842.
Chopin (shọ-păn), Frederic, Polish Pianist and Composer for that instrument, born 1809—died 1849.
Cimarosa (che-mä-rō'sä), Domenico, Neapolitan Composer of operas, born 1749—1801.
Clementi (klā-men'tē), Muzio, Italian Pianist and Composer, born 1752—died 1832.
Co'leridge-Taylor, Samuel, a negro English Composer, born, London, 1875.
Colonne (kọ-lun'), Edouard, French Orchestral Conductor, born 1838.
Couperin (koo-pur-ăn), a family of French Musicians, famous for two centuries. Lived (1630—1789).
Cramer, Jean, Baptiste, German Pianist and Writer of Piano Studies, born 1771—died 1858.
Cui (kwē), César A., Russian Composer, born 1835.
Czerny (cher-nē), Karl, German Pianist and Composer of Piano Studies, born 1791—died 1857.
Czibulka (chē-bool'kä), Alphons, Hungarian Conductor and Operetta Composer, born 1842—died 1894.

D

Damrosch (däm'rọsh), Dr. Leopold, Violinist and Conductor, born Prussia, 1832—died 1885.
Damrosch, Walter (son of above), Conductor and Composer, born Breslau, 1862.
Dancla (dän'klä), Jean Baptiste, Charles, French Violinist and Composer, born 1818.
David (dä'fēd), Ferdinand, Violinist, Composer and Teacher of Wilhelmj, Joachim, etc., born 1810—died 1873.
David (dä'vēd), Félicien César, French Composer, born 1810—died 1876.
Davies (dā'vĭs), Ben, Welsh Tenor, born 1858.
Debussy (du-büs-sē), Achille C., French Composer, born 1862.
De Ko'ven, Reginald, American Comic Opera Composer, born 1859.
Delibes (du-lēb'), Leo, French Composer, born 1836—died 1891.
De Reszke (du-resh'kā) Jean, Polish Tenor, born 1852.
De Reszke, Edouard (brother of above), Polish Basso, born 1855.
Die'mer (d'yā-mā), Louis, French Pianist, born 1843.
Dippel, Andreas, German Operatic Tenor, born 1866.
Dohnanyi (dō-nän'yē), Ernst von, Hungarian Pianist, born 1877.
Donizetti (dō-nē-tset'tē), Gaetano, Italian Opera Composer, born 1797—died 1848.
Dvorák (dvọr'shäk), Antonin, Bohemian Composer, born 1841—died 1906.

E

Eames (āmz), Emma, American Soprano, born 1867.
Eddy, Clarence H., American Organist, born 1851.
Ed'wards, Julian, Light Opera Composer, born England, 1855.
El'gar, Sir Edward Wm., English Composer, born 1857.
Es'sipoff, Annette, Russian Pianiste, born 1851.
Euter'pe, The Muse of Music; patroness of flute-players.

F

Fauré (fō-rā), Gabriel, French Organist and Composer, born 1845.
Fetis (fā-tēs), François Joseph, Belgian Scholar and Historian of Music, born 1784—died 1871.
Field, John, Pianist, Teacher and Composer for Piano, born Ireland, 1782—died 1837.
Finck, Henry T., American Musical Critic and Essayist, born 1854.
Fischer, Emil, German Basso, born 1835.
Flotow (flō'tō), German Composer of Light Operas, born 1812—died 1883.
Foerster (fer-shter), Ad. Martin, American Composer, born 1854.
Foote, Arthur Wm., American Composer, born 1853.
Foster, Stephen, American Song Composer, born 1826—died 1864.
Franck, César A., French Composer, born 1822—died 1890.
Franz (fränts), Robert, German Song Composer, born 1815—died 1847.

G

Gabrilowitsch (gä-brē-lō'vitsh), Ossip, Russian Pianist, born 1878.
Gade (gä'de), Niels W., Danish Composer, born 1817—died 1890.
Gad'sky, Johanna, Prussian Dramatic Soprano, born 1871.
Garcia (gär-thē'ä), Manuel, Singing Teacher; Inventor of the Laryngoscope; born Madrid, 1805—died 1906.
Gerardy (zhā-răr-dē), Jean, Belgian Cellist, born 1878.
Gericke (gā'rĭ-ke), Wilhelm, Austrian Orchestral Conductor, born 1845.
Gerster (ger'shter), Etelka, Hungarian Coloratura Soprano, born 1857.
Gilmore, Patrick S., Bandmaster, born Ireland, 1820—died 1892.
Glazounow (glä'tsoo-nọf), Alex., Russian Composer, born 1865.
Glinka, Michail I., Russian Pianist and Composer, born 1804—died 1857.
Gluck (glook), Christoph W., German Composer, born 1714—died 1787.
Godard (gō-dăr), Benjamin, French Composer of Chamber Music, born 1849—died 1895.
Godowski (gō-dọf-shkē), Leopold, Piano Virtuoso and Composer, born Russian Poland, 1870.

Goldmark (gōld'märk), Karl, Violinist, Pianist and Composer, born Hungary, 1830.

Gottschalk (gots-chọlk), Louis M., American Pianist and Composer, born 1829—died 1869.

Gounod (goo'nō), Charles François, French Composer, born 1818—died 1893.

Grasse (grăs), Edwin, Blind Violinist, born New York City, 1874.

Gretry (grā'trwē), André Ernest M., French Dramatic Composer, born 1741—died 1813.

Grieg (grēg), Eduard Hagerup, Norwegian Composer, born 1843.

Grisi (grē-zē), Giuditta, Italian Mezzo Soprano, born 1805—died 1840.

Grisi, Giulia (sister of above), Italian Dramatic Soprano, born 1811—died 1869.

Guarneri (goo-är-nā'rē), Family of Famous Violin Makers, Italy.

Guilmant (gēl-män), Alex., French Organist, born 1837.

H

Hadley, Henry K., American Composer, born 1871.

Hale, Phillip, American Musical Critic and Essayist, born 1854.

Halévy (ă-lā-vē), J. F., French Composer, born 1799—died 1862.

Hambourg, Mark, Russian Piano Virtuoso, born 1879.

Händel (hend'l), George Frederic, German Composer, born 1685—died 1759.

Hauser (how'zer), Michael, Hungarian Violinist and Composer, born 1822—died 1887.

Haydn (hīd'n), Josef, German Composer, born 1732—died 1809.

Heermann (hār'män), Hugo, German Violinist and Teacher, born 1844.

Hel'ler, Stephen, Pianist and Composer, born Pesth, Hungary, 1815—died 1888.

Henschel (hen'shel), Georg, Barytone, Pianist and Teacher, born Breslau, 1850.

Henselt (hen'zelt), Adolf von, Bavarian Pianist and Composer, born 1814—died 1889.

Her'bert, Victor, Cellist, Conductor, and Composer of American Light Operas, born Ireland, 1859.

Hérold (ā-rọl), Louis, French Operatic Composer, born 1791—died 1833.

Hiller, Ferdinand von, German Pianist and Composer, born 1811—died 1885.

Hofmann (họf'män), Josef, Piano Virtuoso, born Cracow, Russia, 1877.

Hollman, Josef, Dutch Cellist, born 1852.

Holmès (ọl'mes), Augusta, Composer, born Paris, 1847, of Irish parents—died 1903.

Hubay (hoō'bä-ē), Jeno, Hungarian Violinist and Composer, born 1858.

Hummel (hoom'el), J. N., German Pianist and Composer, born 1778—died 1837.

Humperdinck (hoom'per-dĭnk), Engelbert, German Composer, born 1854.

Huss, Henry Holden, American Pianist and Composer, born 1862.

I

d'Indy (dăn-dē), Paul Vincent, French Composer, born 1851.

J

Jadassohn (yä'däs-sōn), Solomon, German Theorist and Composer, born 1831—died 1901.

Janotha (yä-nō'tä), Nathalie, Polish Pianiste, born in Warsaw.

Januschowsky (yän-oo-shọf'shkĭ), Georgine von, German Soprano, born 1859.

Jensen (yen'sen), Adolf, Prussian Composer, born 1837—died 1879.

Joachim (yō'ä-khim), Joseph, Austro-Hungarian Violinist, born 1831.

Jonas (hō'nas), Alberto, Pianist and Teacher, born Madrid, 1868.

Joseffy (yō-zef'fĭ), Rafael, Hungarian Piano Virtuoso, born 1853.

Journet (zhoor-nā), Marcel, French Basso, born 1869.

K

Karl, Tom, Operatic Tenor, born Dublin, 1846.

Keler-Bela (kā-ler bā-lä), Hungarian Violinist, Director and Composer, born 1820—died 1882.

Kelley, Edgar S., American Composer, born 1857.

Kellogg, Clara Louise, American Soprano, born 1842.

Kienzl (kēnts'-l), Wm., Austrian Opera Composer, born 1857.

Kjerulf (k'yā'roolf), Halfdan, Swedish Composer of Songs and Piano Pieces, born 1818—died 1868.

Klafsky (kläf'shkĭ), Katharina, Hungarian Dramatic Soprano, born 1855—died 1896.

Kneisel (knī'zel), Franz, Roumanian Violinist, Founder of "Kneisel Quartet", born 1865.

Kobbé (kọb-bā), Gustav, Writer on Musical Subjects, born, New York, 1857.

Kocian (kō'tsĭ-un), Jaraslov, Bohemian Violinist, born 1884.

Köhler (kā'ler), Louis, pianist, Teacher, Dramatic Composer, born Brunswick, 1820—died 1886.

Kreisler (krīs'ler), Fritz, Austrian Violinist, born 1875.

Kreutzer (kroi'tser), Rodolphe, Violinist, to whom Beethoven dedicated "Kreutzer Sonata", born Versailles, 1766—died 1831.

Kubelik (koo'be-lĭk), Jan, Bohemian Violin Virtuoso, born 1880.

Kullak (kool'läk), Theodor, Piano Teacher, born Posen, 1818—died 1882.

L

Lachner (läkh'ner), Franz, Bavarian Organist and Composer, born 1804—died 1890.

Lalo (lä-lō), Ed., French Viola Virtuoso, Violinist, and Composer, born 1823—died 1892.

Lamond', Frederic, Scotch Concert Pianist, born 1868.

Lamoureux (läm-oo-rü), Charles, French Conductor, born 1834—died 1900.

Lamperti (läm-per'tē), Francisco, Italian Singing Teacher, born 1813—died 1892.

Lange (läng'e), Gustav, German Pianist and Composer, born 1830—died 1889.

Lasalle, Jean, French Operatic Barytone, born 1847.

Las'sen, Eduard, Composer, born Copenhagen, 1830.

Lecocq (lu'kọk), Chas., French Comic Opera Composer, born 1832.

Lehmann (lā'män], Lilli, German Dramatic Soprano, born 1848.

Lehvinne (le-vēn), Josef, Russian Piano Virtuoso.

Leoncavallo (lā-ọn-kä-väl'lō), Ruggiero, Italian Grand Opera Composer, born 1858.

Leschetitzky (le-shĕ-tit'shkĭ), Theodor, Piano Teacher, Paderewski his pupil, born Poland, 1830.

Leybach (lī'bäkh), Ignace, Alsatian Pianist and Composer, born 1817—died 1891.

Liadow (lē'ä-dọf), Anatole, Russian Pianoforte Composer, born 1855.

Liebling (lēb'ling), Emil, American Pianist, born 1851.

Lind (lĭnd), Jenny, Swedish Soprano born 1820—died 1887.

Liszt (list), Franz, Hungarian Pianist and Composer, born 1811—died 1886.

Litholff (lē'tọlf), H. Chas., Pianist, Conductor, Publisher and Composer, born London, 1818—died 1891.

Litvinne (lēt'vĭn), Felia, Russian Dramatic Soprano.

Loeffler (löf'ler), Chas. Martin, Violinist and Composer, born Alsatia, 1861.

Lort'zing, Albert, German Opera Composer, born 1803—died 1851.

Löwe (lā've), Karl, German Song and Opera Writer, born 1796—died 1869.

Lucca (look'kä), Pauline, Austrian Dramatic Soprano, born 1841.

Lulli (lool'li), Jean Baptist de, Italian Opera Composer, born 1633—died 1687.

Lussan (du lū-sän), Zélie de, Operatic and Concert Singer, born New York, 1863.

Lütschg (lĭtshk), Waldemar, Russian Pianist, born 1877.

M

MacCunn', Hamish, British Composer, born Scotland, 1868.

MacDow'ell, Edward Alexander, American Composer, born 1861.

MacFar'ren, Sir George Alexander, English Composer and Scholar, born 1813—died 1887.

MacKen'zie, Sir Alexander Campbell, British Composer, born Scotland, 1847.

Maggini (mäd-jē'nē), Giovanni, Italian Violin Maker, born 1580—died 1631.

Mah'ler, Gustav, Bohemian Conductor and Composer, born 1860.

Malibrän, Felicita, Dramatic Contralto, born Paris, 1808—died 1836.

Mancinelli (män-chĭ-nel'lĭ), Luigi, Italian Opera Conductor and Composer, born 1848.

Ma'pleson, Col. James H., Famous Opera Impressario, born London, 1830—died 1901.

Marchesi (mär-kā'zē), Mathilde, Parisian Singing Teacher, born Frankfort-on-Main, 1826.

Mario (mä'rĭ-ō), Giuseppi, Italian Tenor, born 1810—died 1883.

Marschner (märsh'ner), H. August, German Composer of Romantic Operas, born 1795—died 1861.

Marsick, Martin, Belgian Violinist, born 1848.

Marteau (mär-tō), Henri, French Violinist.

Mascagni (mäs-kän'yē), Pietro, Italian Opera Composer, born 1863.

Mason, William, American Pianist and Teacher, born 1829.

Massenet (mäs-nā), Jules, French Opera Composer, born 1842.

Mater'na, Amalie, Wagnerian Soprano, born Styria, 1847.

Math'ews, William S. B., American Teacher and Writer, born 1837.

Mattei (mät-tā'ē), Tito, Italian Song Composer and Pianist, born 1841.

Maurel (mō-rel'), Victor, French barytone, born 1848.

Méhul (mā'ül), Henri, French Opera Composer, born 1763—died 1817.

Mel'ba, Nellie, Australian Soprano, born 1865.

Mendelssohn (men'-d'ls-sōn), Felix, (rightly Mendelssohn-Bartholdy), German Composer, born 1809—died 1847.

Meyerbeer (mī'er-bār), Giacomo, Composer of Grand Opera, born Berlin, 1791—died 1864.

Meyer-Helmund (mī'er hel-moond), Erik, Composer of Popular Songs and Comic Opera, born Russia, 1861.

Millocker (mil-lek-er), Karl, Austrian Operetta and Comic Opera Composer, born 1842.

Monteverde (mon-tā-ver'de), Claudio, Italian Composer, born 1567—died 1643.

Moscheles (mō'she-les), Ignaz, Pianist, Composer and Teacher, born Prague, 1794—died 1870.

Moszkowski (mosh-kof'shkĭ), Moritz, Polish Composer, Pianist and Teacher, born 1854.

Mottl (mo''l), Felix, Austrian Conductor, born 1856.

Mozart (mō'tsärt), Wolfgang Amadeus, German Composer, born 1756—died 1791.

Musin (mü-zăn'), Ovide, Belgian Violinist, born 1854.

N

Nachez, (nä'ches), Tivadar, Hungarian Violinist and Composer for Violin, born 1859.

Neidlinger (nīd'lĭng-er) William H., American Song Composer, born 1863.

Ness'ler, Victor E., German Opera Composer, born 1841—died 1890.

Neva'da, Emma, American Coloratura Soprano, born 1862.

Ne'vin, Ethelbert W., American Composer, born 1862—died 1901.

Nicolai (nē'kō-lī), Otto, Prussian Opera Composer, born 1810—died 1849.

Niemann (nē'män), Albert, Wagnerian Tenor, born Germany, 1849.

Nikicsh (nĭk'ĭsh), Arthur, Conductor, born Hungary, 1855.

Nilsson (nēls'sōn), Christine, Swedish Soprano, born 1843.

Nor'dica, Lillian, American Dramatic Soprano, born 1859.

O

Offenbach (of'fen-bäkh), Jacques, Composer of French Light Operas, born Cologne, 1819—died 1880.

Olitz'ka, Rosa, Dramatic Contralto, born Berlin, 1873.

Ondricek (on'drĭ-chek), Franz, Bohemian Violinist, born 1859.

Orpheus (orf'yoos), Mythical Greek Singer, Son of Apollo, 1350 B. C.

P

Pachmann (päkh'män), Vladimir de, Russian Pianist, born 1848.

Paderewski (päd-e-ref'shkĭ), Ignace Jan, Polish Pianist and Composer, born 1859.

Paganini (päg-ä-nē'nē), Nicolo, Violin Virtuoso and Composer for Violin, born Italy, 1782—died 1840.

Paine, John Knowles, American Composer, born 1839—died 1906.

Palestrina (pä-les-trē'nä), Composer of Sacred Music, born near Rome, 1514—died 1594.

Parepa-Rosa (pä-rā'pä-rō'zä), Euphrosyne, Opera and Oratorio Soprano, born Edinburgh, 1836—died 1874.

Parker, Horatio B., American Composer, born 1863.

Parry, Sir Charles Hubert, English Composer, born 1848.

Patti (pä'tē), Adelina, Coloratura Soprano, born Madrid, 1843.

Paur (powr), Emil, Conductor, born Austria-Hungary, 1855.

Pergolesi (per-gō-lā'sē), Giovanni B., Italian Composer, born 1710—died 1736.

Peri (pā'rē), Jacopo, wrote the first opera known in history, born Italy, 1560—died 1630.

Perosi (pā-rō'sē), Don Lorenzo, Priest, Organist and Composer of Sacred Music, born Italy, 1872.

Perry, Edward Baxter, American Pianist (blind), born 1855.

Petsch'nikoff, Alex., Russian Violinist, born 1873.

Piccini (pĭt-chĭn'nē), Nicola, Italian Opera Composer, born 1728—died 1800.

Pierné (p'yer-nā) Gabriel, Composer, born Metz, 1863.

Pinsuti (pĭn-soot'tē), Ciro, Vocal Teacher and Popular Song Composer, born 1829—died 1888.

Pop'per, David, Bohemian Cellist, born 1845.

Puccini (poot-chē'nē), Giacomo, Italian Opera Composer, born 1858.

Pugno (pūn-yō), Raoul, French Pianist, born 1852.

Purcell', Henry, English Composer, born 1658—died 1695.

BIOGRAPHICAL DICTIONARY

R

Räff, Joachim, Swiss Romantic Composer, born 1822—died 1882.

Rameau (rä-mō), J. Phillipe, French Theorist, Composer and Organist, born 1683—died 1764.

Randegger (rän'ded-jer), Alberto, Austrian Teacher and Composer, born Trieste, 1832.

Reeves, Sims, English Tenor, born 1818—died 1900.

Reinecke (rī'nek-e), Karl, German Pianist, Composer and Teacher, born 1824.

Remenyi (rem'ān-yē), Eduard, Hungarian Violinist, born 1830—died 1898.

Reyer (re-yā), Ernest, French Composer, born 1823.

Rheinberger (rīn'berkh-er), Joseph, German Teacher and Composer, born 1837—died 1902.

Richter (rīkh'ter), Hans, Conductor, born Hungary, 1843.

Rimsky-Korsakov (rim'shki-kọr'sä-kof), Nikolas A., Russian Composer, born 1844.

Robyn (rōb'in), Alfred G., American Composer of Popular Songs, born 1860.

Root, George E. F., American Singing Teacher, Conductor and Song Composer, born 1820—died 1895.

Rosenthal (rō'zen-täl), Moriz, Piano Virtuoso, born Austria, 1862.

Rossini, (rọs-sē'nē), G. A., Italian Opera Composer, born 1792—died 1868.

Rubinstein (roo'bin-shtin), Anton, Russian Pianist, and Composer, born 1830—died 1894.

S

Saf'onoff, W., Russian Orchestral Conductor, born 1852.

Saint-Saëns (saṅ-säṅs), Charles Camille, French Composer, born 1835.

Sarasate (sä-ra-sä'te), Pablo, Spanish Violinist, born 1844.

Sauer (zow'er), Emil, German Pianist, born 1862.

Sauret (sō-rā), Emile, French Violinist, born 1852.

Scalchi (skäl'kē), Sofia, Italian Mezzo-soprano, born 1850—died 1905.

Scarlatti, Domenico, Virtuoso and Composer for Harpsichord, born Italy, 1683—died 1757.

Scharwenka (shär-ven'kä), Phillip, Composer, born Posen, 1847.

Scharwenka, Xaver (brother of above), Pianist and Composer, born Posen, 1850.

Schubert (shoo'bert), Franz, German Composer, born 1797—died 1828.

Schumann (shoo'män), Robert, German Composer, born 1810—died 1856.

Schumann, Clara (wife of above), German Pianiste, born 1819—died 1896.

Schumann-Heink, Ernestine, Dramatic Contralto, born near Prague, 1861.

Seidl (zīd'l), Anton, Conductor, born Pesth, 1850—died 1898.

Sembrich (zem'brikh), Marcella, Polish Soprano, born 1858.

Sevcik (sev'tsik), Pan., Bohemian Violinist, Teacher of Kubelik.

Sher'wood, William H., American Pianist, Teacher and Composer, born 1854.

Sieveking (zē've-king), Martinus, Dutch Pianist, born 1867.

Sinding (zind'ing), Christian, Norwegian Composer, born 1856.

Sontag (zōn'tag), Henriette, German Coloratura Soprano, born 1804—died 1854.

Sousa (soo'sä), John Philip, Bandmaster and Composer, born Washington, D. C., 1856.

Spohr (shpōr), Ludwig, German Violinist, Teacher and Composer, born 1784—died 1859.

Stanford, Charles V., Pianist and Composer, born Ireland, 1852.

Stradivari, Antonio, Italian Violin Maker, born 1649—died 1737.

Strauss (shtrows) Jr., Johann, Composer known as the "Waltz King," born Austria, 1825—died 1899.

Strauss, (Sr.) Johann, Composer, known as "Father of the Waltz," born Austria, 1804—died 1849.

Strauss, Richard, German Composer, born Bavaria, 1864

Sullivan, Sir Arthur, English Composer of Comic Opera, born 1842—died 1900.

Suppe (zoop'pā), Franz von, German Operetta Composer, born 1820—died 1895.

Svendsen (svēnd'zen), Johan, Swedish Composer, born 1840.

T

Tamagno (tä-män'yō), Francesco, Italian robust Tenor, born 1851—died 1905.

Tartini (tär-tē'nē), Giuseppe, Italian Violinist and Composer, born 1692—died 1770.

Tausig (tow'zig), Karl, Piano Virtuoso, born Poland 1841—died 1871.

Tschaikowsky (tshä-ē-kọf'shki), Peter I., Russian Composer, born 1840—died 1893.

Ternina (ter-nē-nä), Milka, Dramatic Soprano, born Croatia, 1864.

Thalberg (täl'berg), Sigismund, Pianist and Composer, born Geneva, 1812—died 1871.

Thomas (tō-mäs), Ambroise, Dramatic Composer, born Metz, 1811—died 1896.

Thomas (tä'mus), Theodore, Conductor of the Thomas Orchestral Concerts in America, born Friesland, 1835—died 1905.

Thomson (tọṅ-sọṅ), César, Belgian Violinist, born 1857.

Tosti (tọs'tē), Francesco Paolo, Italian Singing Teacher and Composer of Songs, born 1846.

U

Urso (oor'sō), Camilla, French Violiniste, born 1842—died 1902.

V

Van der Stucken, (vän-der-shtooken), Frank, American Composer and Conductor, born Texas, 1858.

Verdi (ver'dē), Giuseppe, Italian Opera Composer, born 1830—died 1901.

Viardot-Garcia (vī-är'dō-gär-thē'ä), Pauline, Mezzo-Soprano and Teacher, born Paris, 1821.

Vieuxtemps (v'yü-täṅ), Henri, Belgian Violinist and Composer, born 1820—died 1881.

W

Wachtel (väkh'tel), Theodor, German Tenor, born 1823—died 1893.

Wagner (väg'ner), William Richard, German Composer of Operas and Music Dramas, born 1813—died 1883.

Wallace, William V., Irish Violinist and Composer, born 1814—died 1865.

Weber (vā'ber), Karl Maria von, German Composer, born 1786—died 1826.

Weingartner (vīn'gart-ner), Felix, Conductor, born Austria-Hungary, 1863.

Widor (vē-dor), Charles, French Organist, born 1845.

Wieniawski (v'yā-nē-äf'shki), Henri, Polish Violinist and Composer, born 1835—died 1880.

Wilhelmj (vēl-hel'mē), August, German Violinist, born 1845.

Y

Ysaye (ē-sī'yu), Eugène, Belgian Violinist, born 1858.

Z

Zerrahn (tser-rän'), Karl, German Conductor, born 1826.

Zingarelli (tsīn-gä-rel'ē), Nicola A., Italian Violinist, Teacher and Composer, born 1752—died 1837.

Dictionary of Musical Terms

A

Accelerando (ăt-chā-lē-rän′-dō), *abbr.* **(accel.)** Gradually growing faster.

Ad. To; for; at.

Adagio (ä-dä′jō), *abbr.* **(adgo.)** Slow; slower than andante, but not so slow as lento.

Ad Lib′itum, *abbr.* **(ad. lib.)** At the will of the performer, who may decide as to tempo, expression, etc.

Affetuo′so, *abbr.* **(affet.)** With affection; feeling.

Affretan′do. Hurried.

Agitato (ä-jĭ-tä′-to), *abbr.* **(agto.)** Agitated.

Allargan′do. Gradually slower and broader.

Allegret′to, *abbr.* **(allto.)** Blithe, cheery, slower than "allegro."

Allegro (ä-lā′-grō), *abbr.* **(allo.)** Very fast, though slower than "presto."

Alto (äl′-tō). High; originally applied to the high range of falsetto tenors. Thence the term has been applied to the lower range of women's and boys' voices.

Amabile (ä-mä′-bĭ-lę). Amiable, sweet.

Amore (ä-mō′-rę). Love, affection.

Andante (än-dän′-tę), *abbr.* **(andte.)** Literally—"going" moderately slow, reposeful.

Andantl′no, *abbr.* **(andno.)** Literally—slower than "andante," but usually considered to mean slightly faster.

Animan′do. Animated.

Animos′o. Boldly, with spirit.

An′them. In the Anglican Church service, a sacred vocal work with or without accompaniment.

Appasionato (ä-päs-sĭ-ō-nä′-tō). Passionately.

Arco (är′kō). The bow.

Aria (ä′-rĭ-ä). A song; a melodic composition for solo voice with instrumental accompaniment.

Assai (ä-sä′-ē). Very.

A tempo, *abbr.* **(a temp.)** Return to the original tempo.

B

Bal′lad. Originally a dance tune; now means a simple song of popular tone.

Bal′let (băl-lā). An elaborate dance by professionals, often spectacular and narrative.

Barcarolle (băr-kä-rol). An air sung by boatmen and applied to a lyrical piece usually in $\frac{6}{8}$ time.

Berceuse (bęr-süz). A cradle song; hence an instrumental piece in that spirit.

Bolero (bō-lā′-rō). A lively Spanish dance in $\frac{3}{4}$ time.

Bravura (brä-voo′-rä). Dexterity, dash, brilliancy.

C

Calan′do, *abbr.* **(cal.)** Diminishing and retarding.

Cancan (kăn-kăn). A boisterous French dance.

Cantabile (kän-tä′-bĭ-le), *abbr.* **(cantab.)** In a singing, vocal style.

Cantan′te. A singer; also a vocal part.

Cantata (kän-tä′-ta). A work for chorus and solo, often with orchestral accompaniment.

Capriccio (kä-prēt′-chō), or "caprice." A whimsical instrumental piece of irregular form.

Capriccio′so. Capricious, fantastic.

Carol. A song of joy and devotion.

Cavatina (kä-vä-tē′-nä). A melody of one strain only.

Chaconne (shä-kun). A slow dance in $\frac{3}{4}$ time, of probable Spanish origin.

Chamber music. Music composed for a small auditorium, such as string quartettes, trios, etc.

Coda. "Tail." An additional ending to a composition, sometimes consistiug of a few chords, or of a long passage.

Coloratura (kō-lō-rä-too′-ra). Ornaments and ornamental passages in vocal or instrumental music. Brilliant vocalization.

Con (kōn). With.

Concerto (kọn-cher′-tō). A composition for one, or more, (if in unison) solo instruments, with orchestral accompaniment.

Count′erpoint. The art of adding one or more melodies to a given melody.

Crescendo (krę-shęn′-dō), *abbr.* **(cresc.)** Increasing in loudness.

Cs′ard′as (tsär′-däsh). A Hungarian (Magyar) dance in $\frac{2}{4}$ or $\frac{4}{4}$ time.

D

Da capo (dä-kä′-pō), *abbr.* **(D. C.)** Denoting, "go back to the beginning of piece, and repeat."

Decrescendo (dā-krę-shęn′-do), *abbr.* **(decres.)** Diminishing in loudness.

Delicato (dā-lĭ-kä′-tō). Delicately.

Diminuendo (dē-mē-noo-ęn′-dō), *abbr.* **(dim. or dimin.)** Gradually diminishing in loudness.

Dolce (dōl′-chę). Sweet, soft, suave.

Dop′pio. Double; as in "doppio movemento"—(twice as fast).

E

Elegante (ā-lę-gän′-tę). Elegant, graceful.

El′egy. A mournful composition, or dirge.

Ensemble (än-sän-bl). Together; the whole.

Entr′acte (än-trăkt). Music intended for performance between acts.

Espiran′do. Expiring, dying away.

Espression′e. Expression, feeling.

Espressi′vo, *abbr.* **(espr., or espress.)** Expressively.

Etude (ä-tud). A study; a composition.

Extravagan′za. A musical burlesque, usually spectacular.

F

Fandan′go. A popular Spanish dance in triple time.

Fantasie (fän-tä-zē′). (1) Fantasy, caprice; a composition, free in spirit and form. (2) An improvisation. (3) A medley.

Fermezza (fēr-męd′-zä). Firm, decided, energetic.

Fine (fē′-ne). The end.

Folk-song. A popular song, with strongly racial characteristics, that has become a tradition.

Forte (fọr′-tę), *abbr.* **(f.)** Loud.

Fortissimo (for-tēs′-sĭ-mō), *abbr.* **(ff. or fff.)** Very loud.

Forzando, (fọr-tsän′-dō), *abbr.* **(fz.),** (marked $\vee > \wedge$). Forced, sharply emphasized.

Fraseggando (frä-zę-gän′-do). Phrasing strongly marked.

Fugue (fūg). A composition in which the theme called "subject" is announced by one voice, and then imitated by other voices.

Fuoco (fo-o′-kō). Fire, energy, passion.

Fuoco′so. Fiery.

G

Gavotte (gă-vọt). An old French dance in $\frac{4}{4}$ time.

Giocoso (jọ-kō′-sō). Jocosely, playfully.

Giubilloso (joo-bĭl-lō′-sō). Jubilant.

Gondoliera (gọn-dōl′-yā′-rä). Song sung and composed by Venetian gondoliers, or music in that style.

Grandio′so. Grand, pompous, majestic.

Grave (grä′-vę). Slow, ponderous, (grave).

Grazia (gräts′-yä). Grace, elegance.

H

Habanera (ä-bä-nā′-rä). A dance of Spanish origin in $\frac{2}{4}$ time, popular in Havana.

Horn′pipe. A vivacious old English dance in $\frac{2}{4}$ or $\frac{4}{4}$ time.

I

Il. The.

Impressario (ĭm-prę-sä′-rĭ-ō). An agent or manager of an opera or concert company.

Im′provisation. An extemporaneous musical performance.

In′terlude. (1) A piece, usually short, played between acts, movements, stanza, or portions of a service. (2) A short operetta.

Intermezzo (In-tęr-męd′-zō). A short piece, or movement, connecting the main parts of any extended musical work. An interlude.

J

Jig. A light, brisk dance. in $\frac{6}{8}$ or $\frac{12}{8}$ time.

Jubiloso (yoo-bĭ-lō′-sō). Jubilant.

K

Kapellmeister (kä-pęl′-mĭsh-ter). A musical conductor; a chapel-master.

Klavier (or clavier) **(klä-fēr′).** A keyboard, or keyboard instrument. Name given to the piano.

L

La (Lä). The.

Largamente (lär-gä-mẹn′tẹ). Broadly, nobly.

Largando (lär-gän-dō). Gradually broadening.

Larghetto (lär-gẹt′-tō). Not quite as slow as "largo."

Largo. Slow, noble, broad; usually taken slower than "lento."

Legato (lẹ-gä′-tō), *abbr.* **(leg.)** In a smooth, connected manner.

Leggiero (lẹd-jā-rō), *abbr.* **(legg.)** Lightly.

Lentando (lẹn-tän′-dō). Retarding.

Lento. Slow.

Lied (Lēt). A song.

Libretto. The text of an opera, oratorio, etc.

L. H., *abbr.* for "left hand."

M

Ma (mä). But.

Maesta (mä-ās′-tä). Majestic, dignified.

Maestoso (mä-ās-tō′-sō), *abbr.* **(maesto.)** Majestically, nobly.

Marcia (mär′-chä). A march.

Marziale (mär-tsi-ä′-lẹ). In martial style.

Marcato (mär-cä-tō). Marked, accented.

Mass. That portion of the Catholic and Protestant church service during which the consecration of the host takes place.

Me′no (mā′-nō). Less; not so fast.

Me′no mosso. Less speed.

Mezzo (mẹd′-zō). Medium; half.

Mezzo-forte, *abbr.* **(mf.)** Moderately loud.

Minuet (mĭn-ū-ẹt). A stately, deliberate dance in ¾ time, originating in the 17th century.

Misterioso (mĭs-tā-rĭ-ō′-sō). Mysteriously.

Moderato (mō-dẹ-rä′-tō). Moderate in time.

Molto (mōl′-tō). Much; very.

Morceau (mọr′-sō). A "piece"; a short composition.

Moren′do. Dying away; becoming fainter.

Moto (mōtō). Motion.

Music-drama. An opera (particularly of the Wagnerian school) in which the text and the action determine the music, and are not interrupted by set arias, duets, etc.

N

Nocturne (nọk-turn). Originally a serenade. Now used to indicate an instrumental piece of dreamy, night-like mood.

Non (nōn). Not, no.

O

Opus (ō′-poos), *abbr.* **(Op.)** A work; a composition.

Orato′rio. A sacred work constructed like an opera, but performed without action, costume or scenery.

O′verture. An elaborate instrumental prelude to an opera, oratorio, or play; sometimes an independent composition.

P

Papillons (păp-ē-yọṅ). "Butterflies"; hence a frail, flitting composition.

Parlando (pär-län′-dō). "Speaking." In a recitative manner.

Passion or Passion-music. A dramatic or musical setting of the "Passion" (suffering) of Christ.

Passionato (päs-sĭ-ōn-ä′-tō). Passionately.

Pastoral. An opera, cantata, song, or instrumental composition, the subject of which is of a rustic nature.

Perden′do. Dying away, both in speed and power.

Pesante (pā-sän′-tẹ). Heavily, impressively.

Piano (pĭ-ä′-nō), *abbr.* **(p.)** Soft, softly.

Pianis′simo, *abbr.* **(pp. or ppp.)** Very soft.

Piu (pē-oo′). More.

Pizzicato (pĭd-zĭ-kä-tō), *abbr.* **(pizz.)** "Pinched." Indicating strings are to be plucked with the fingers.

Poco (pō′-kō). A little; rather; "poco a poco": little by little.

Polonaise (pōl-ō-nẹz′). A Polish dance in moderate ¾ time.

Polyphon′ic. Term used of compositions, in which more than one theme at a time is given individuality; compositions of many parts.

Portamen′to. A smooth gliding from one tone to another, without any perceptible gradations between making one continous sound; such an effect is produced by sliding the finger across a string on the violin while bowing it. A singer may be said to have a "portamento."

Pot-pourri (pō-poor′-rē). A musical melody.

Prelude (prā-lüd). An introductory composition, section, or phrase; of brief length.

Precipitando (prā-chē-pĭ-tän′-do). Precipitately.

Presto (prās′-to). Fast; faster than allegro.

Prestis′simo. The fastest rate of speed expressed in music.

Prima donna (prē′-mä dō′-nä). "The leading lady," or chief soprano in opera.

R

Rallentan′do, *abbr.* **(rall.)** With gradually reduced speed.

Rapido (rä′-pē-dō). Rapidly.

Reel. A lively dance, usually in ⅔ time (sometimes ⅜), chiefly popular in Scotland.

Rinforzando (rĭn-fọr-tsän-dō), *abbr.* **(rfz.)** Sudden increase in loudness.

Requiem (rā-kwĭ′-ẹm). A musical setting of the "Mass for the Dead."

Rhap′sody. A brilliant instrumental composition of irregular form, in the style of an improvisation.

R. H., *abbr.* for "right hand."

Ritardando (rē-tär-dän′-dō), *abbr.* **(rit.)** Gradually growing slower.

Romanza (rō-män′-tsä). An instrumental piece of romantic character.

Rondo (rọn′-dō). A cheerful, humorous piece, the form of which is based on an old-time dance.

S

Scherzo (skẹr′-tsō). An instrumental piece, usually of a light, humorous character.

Semplice (sẹm′-plĭ-chẹ). Simple, unaffected.

Sempre (sēmprẹ). Always; continually; throughout.

Serenade. "Evening music." An open air concert under the window of the person addressed; hence a composition of that nature.

Sforzando (sfọr-tsän′-dō), *abbr.* **(sfz.)** With sudden emphasis.

Smorzando (smọr-tsän′-dō), *abbr.* **(smorz.)** Dying away; extinguished.

Sonata (sō-nä′-tā). Originally, any instrumental piece. Later, the term was applied to instrumental pieces of 3 or 4 movements: the symphony, the classic overture, the concerto, the string quartet, and chamber music generally, are hence said to be in "Sonata-form."

Sordino (sọr-dē′-nō), *abbr.* **(s. or sord.)** A small tone-softening device, called "mute" to set on the bridge of a violin; also such device to set in bell of a cornet; or on piano strings.

Slargando (slär-gän′-do). Enlarging, and growing slower.

Sostenuto (sōs-tọ-noo′-tō). Sustained; retarded; prolonged.

Sotto voce (sọt′-tō vō′-chẹ). In an undertone.

Spiccato (spĭk-kä′-tō). Separated, pointed.

Staccato (stäk-ka′-to). "Detached." In a short, crisp manner, leaving key or string immediately.

Strepitoso (strā-pĭ-tō′-sō), *abr.* **(strep.)** Boisterously.

Stretto. Taken in faster tempo to enhance effect.

Suite (swēt). A set or series of pieces.

Sym′phony. An extended composition in 3 or 4 movements, for orchestra, in which its full resources are usually brought into play. A sonata for orchestra.

T

Tarantella (tä-rän-tẹllä). A dance in ⅜ or ⅞ time taken at a great speed.

Tempo, *abbr.* **(tem. or temp.)** "Time;" rate of speed.

Tremolo (trā′-mō-lō), *abbr.* **(trem.)** Trembling, fluttering; reiterated with great rapidity.

Tutti (toot′-ē). All; the whole.

V

Veloce (vẹ-lō′-chẹ). Swiftly.

Vibrato (vē-brä′-tō). On bow instruments, a wavering effect of tone, made by rapid oscillation of the finger on the string it is stopping. In singing, a tremulous effect.

Vivace (vē-vä′-chẹ). Lively; faster than allegro.

Vivo (vē′-vō). Animated.

Z

Zefiroso (tsẹf-ĭ-rō′so). Zephyr-like.

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